Lifestyle: D.C. Denison gets sidetracked from the Freedom Trail
Education: Women's studies, Esperanto, single-session courses

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Three sections
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I N A R T S

INGMAR BERGMAN'S CURTAIN CALL

IN *FANNY AND ALEXANDER,* ONE OF THE CINEMA'S GREATEST DIRECTORS COMES FULL CIRCLE — BACK TO HIS YOUTH AND BACK TO THE THEATER

Shuttling through sexism

Self-congratulation and Sally Ride

by Margaret Doris

About the only way it could have been any worse was if her parents had named her Amelia. Since becoming the new First Lady of the Air last month, Doctor Ride — Sally Ride — has become the subject of more sweatshirts and slogans than the '69 Mets.

It's been 20 years since millworker and amateur parachutist Valentina Tereshkova became the first woman in space. And it has been almost a year since another cosmonaut, Svetlana Savitskaya, became the second woman to go into orbit. But to the American press and public — subscribers all to that peculiarly nationalistic philosophy, "If we haven't done it, it hasn't been done" — it hardly mattered. "We have the Best and the Brightest, the Right Stuff," crowed every Spot, Dick, and Jane. "Ride, Sally, Ride!"

The presence on the seventh shuttle flight of Dr. Sally Kristen Ride, 32, astrophysicist and astronaut, provided almost every one with a chance to be benignly pro-woman. Being for Sally Ride is like being for Mom, apple pie, and E.T. An awful lot of people were more than willing to hitch up to Sally's star.

There were of course the obligatory cheers from feminist Gloria Steinem and career woman Phyllis Schlafly. NASA budget slasher and ERA foe Ronald Reagan called the flight "another example of the great strides women have made in our country." Chimed in *Time* magazine, "Nothing, it seems, symbolizes the progress of American women in the past decade quite so much as the vision of a female astronaut climbing towards the stars." And our own Margaret Heckler — who now, along with Elizabeth Dole, is the favorite of Washington reporters who need a Woman's Point of View — waxed equally eloquent. "Neil Armstrong took one small step for man back in 1969, but Sally Ride is making a much longer step for both man and woman," the secretary of Health and Human Services said. In the midst of all this

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Jailhouse justice

A Deer Island riot and its aftermath

by Michael Matza

Make no mistake about it: John Babcock, a/k/a John Harris, a/k/a John Michaels, a/k/a Eddie Baldwin, is not your basic choirboy. According to his Superior Court probation record, he's been arrested 23 times and convicted almost as often over a 10-year period. Since 1971, when he turned 17, Babcock has been in trouble for possessing narcotics, selling marijuana and heroin, receiving stolen property, stealing cars, breaking and entering, escaping from the custody of the Department of Correction, pulling an armed robbery, carrying a pistol in a motor vehicle, and assorted other crimes. He has served time in Massachusetts correctional institutions at Bridgewater, Shirley, and Concord; in county houses of correction at Billerica, Norfolk, and Deer Island; in numerous jails awaiting trials, and at a prerelease center from which he escaped and then returned. A heroin addict, he's been a small-time burglar specializing in pharmacies. In a political environment that is becoming ever more conservative about crime and punishment, he's not the person most likely to stir our sympathies.

Still, nothing John Babcock ever did warrants what happened to him precisely two years and three months ago this week. What happened to John Babcock happened outside the judicial system, outside the constitutionally established and guaranteed framework in which punishments are formally tailored to fit crimes.

On April 5, 1981, during and after a disturbance in a maximum-security wing of the Suffolk County House of Correction at Deer Island, Babcock was severely beaten by helmeted prison guards wielding riot batons. Substantial injuries to his vertebrae and kidneys produced a condition known as a

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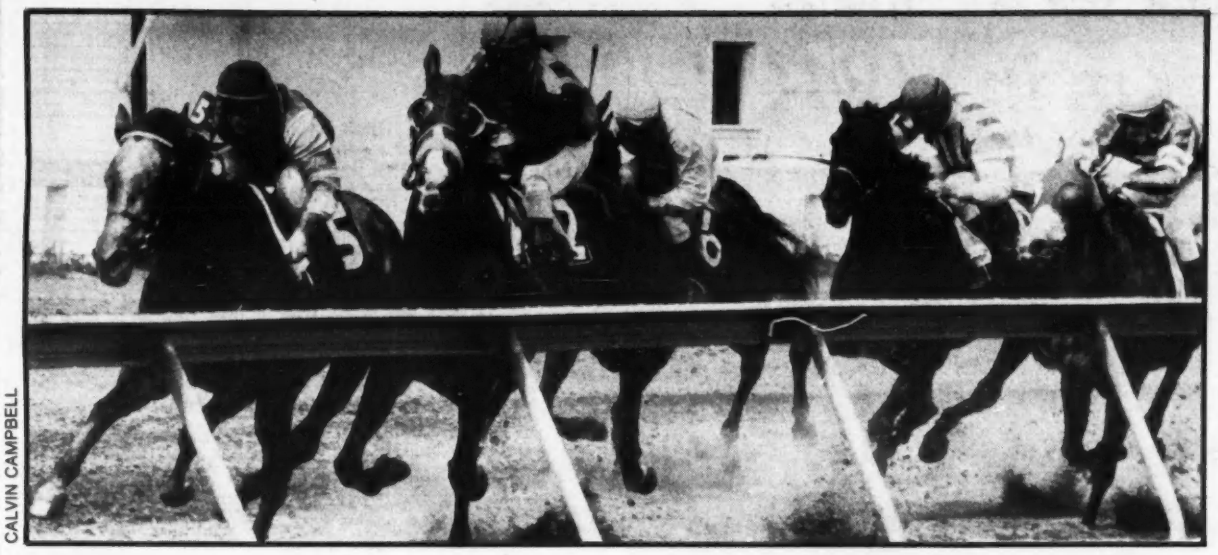
This just in... edited by Scot Lehigh



CALVIN CAMPBELL

WHOSE PURSE?

Governor Michael Dukakis will be taking a gamble if he signs a little-noted piece of special-interest legislation expected to reach his desk sometime this summer. The bill in question would give two Massachusetts racetracks — Suffolk Downs and Foxboro Raceway — a larger percentage of the daily "handle" bet at each track. This would allow the two operations to offer bigger purses for winning horses, and therefore to attract a better class of horse to Massachusetts racing. Or so the thinking goes.

Representative William Galvin (D-Brighton) sponsored the bill on behalf of the racing industry because, he says, Massachusetts tracks need protection against unfair competition from nearby Rockingham Park, in New Hampshire. Rockingham suffered an extensive fire several years ago and has been closed ever since, but a group of new owners there say it intends to reopen a bigger and better track around 1985. "We shouldn't sit here like patsies while New Hampshire ... lures away our racing," Galvin said in the House debate.

Trouble is, an increased share of the handle for the track means a *decreased* share for the state — decreased, opponents say, to the tune of as much as $10 million every year (Galvin insists the losses would be more like $2 million a year). In the age of REAP (the governor's much-vaunted Revenue Enforcement and Protection program), when the state is trying to squeeze every penny it can from the tax base, it may be difficult for Dukakis to justify allowing *any* revenue, no matter how small the amount, to slip away from him. On the other hand, the racing industry is an extremely influential lobby in Massachusetts: witness the overwhelming approval Galvin's bill received when it passed in the House, on June 21. And Dukakis, who in this incarnation as governor supposedly is more sensitive to industry concerns, may wish to avoid alienating the racetrack owners involved, not to mention their powerful friends in the legislature.

State House observers predict Galvin's bill will have an even easier run in the Senate, after which it will make the turn toward the governor's desk for his signature. The track owners would like to collect their winnings in time for this season, so the governor may have only a few weeks before he's called to the post.

KING COAL

Can one go upon hot coals, and his feet not be burned?

— Proverbs 6:28

No, one cannot. In fact, even mucking around with *cold* coal can burn you, especially if, instead of being a coal-mine operator, you are, say, a member of the Boston Red Sox, a former Massachusetts governor, a Florida congressman, or even Richard "Dick" Thissen.

Thissen is an operator, though not of the coal-mine variety. He was very big on getting architectural contracts in Massachusetts until a special state commission set up to investigate same decided his performance on those contracts did not always shine in the grand history of building design.

Thissen counts among his many friends one Edward J. King, former director of Massport and governor of Massachusetts from 1979 to 1982. Before and after his election as governor, King was very enthusiastic about using coal as an alternative energy source, even if doing so meant relaxing clean-air standards. He owned stock in an Ohio coal facility, and early in his second year as governor, he and some others bought a West Virginia coal mine.

One of his partners was Louis "Skip" Bafalis, then a congressman from Florida, where Thissen lives at times and does some business. King and Thissen have journeyed often to Florida, and a couple of the other partners also hail from there. Bafalis told people at the time of the 1980 purchase that the property included a 96-inch-thick seam of coal. That could have meant $25 million in profits, though an energy consultant familiar with the geography felt that $10 million was the most the investors, known as S&K Corporation, could make in their venture.

Those investors included such famous coal-mine experts as Dwight Evans and Carl Yastrzemski, and associates from such famous coal country as Madison, Wisconsin; Bellevue, Washington; and Palm Beach and Dunwoody, Florida. In February, 1981, the corporation borrowed $250,000 in operating capital from the National Bank of Commerce of Charleston, West Virginia. Some coal was mined and shipped, a source says, but things didn't go as planned.

For whatever reason, S&K Corporation filed for bankruptcy on October 18, 1982. And now comes news from Charleston that the National Bank of Commerce has sued the eight fellows who signed for that loan — Yaz, Dewey, Bafalis, Thissen, *et al. Et al.*, however, does not include King. The bank's attorney says that though his name was typed with the other eight on the document, King's signature does not appear.

The bank is suing for $255,312 in principal and interest. That's one debt that King — reportedly still in hock for his unsuccessful 1982 race against Michael Dukakis — doesn't have to worry about. But now that he's clear of the coal-mining venture, there's this bridge in Brooklyn....

DODGING A DRAFT DECISION

For a moment, it looked as though opponents of draft registration had won an important legal victory. In Minnesota, federal District Court Judge Donald D. Alsop handed down a decision that was unequivocal and comprehensive: the Solomon Amendment — a law requiring all 18- to 23-year-olds to prove they've registered with the Selective Service when they apply for federal student loans — is unconstitutional. Alsop ordered the Department of Education (DOE) to send notices of his decision to every financial-aid office in the country; further, he instructed the DOE to draw up new aid-application forms to make it clear to applicants that they need not supply information about their registration status. And Alsop wanted all this done before July 1, the date the Solomon Amendment was originally slated to take effect.

But the judicial process giveth, and the judicial process taketh away: the Justice Department, representing the DOE and the Selective Service, applied to the Supreme Court for a temporary stay of Alsop's decision, and received it late last week. That stay means Alsop's orders are on hold until sometime next year, when the Supreme Court reviews the matter.

"We're extremely disappointed with the stay," said Amy Silberberg, a counselor for the Minnesota Civil Liberties Union, which first brought the Solomon Amendment to court, last January. Still, she is confident the high court will uphold Alsop's decision. "We have an excellent chance," she said.

Not surprisingly, officials at the Department of Education were delighted by the delay. And with good reason: according to Robert Jamroz, special assistant to the secretary, the department would have had only two days to carry out Alsop's orders had the stay not been granted. "It probably would have been physically possible to do," he said, "but not without enormous expense to the taxpayer." Or without enormous headaches for the department.

FOOD FOR THOUGHT

It was a remarkable admission, especially for an advertisement; it was the old "we try harder" slogan given a new twist. And for a restaurant, it was a most amazing thing to be saying.

"Announcement," read the ad for the Hong Kong Restaurant & Lounge in Cambrige, a spot that only last fall received favorable mention in *Playboy* as a prime Ivy League watering hole and pickup spot. "We feel our consistency has been slipping and we're changing for a better future (FOR YOU, THE PATRON)." In its own self-effacing way, the ad went on to highlight a "revamped" menu, one "with only a few items from our old menu." "We hope you will give us another try, for it is your patronage that made us successfully in the past and hopefully great in the future," it concluded.

We had to know more about the thinking that went into this bit of anti-advertising, so we called the place. Fred Thom, who described himself as "troubleshooter and righthand man" for owners Jimmy and Mary Lee, was only too happy to talk. "For the past few years, we've been just trying to survive," he explained. "The boss is getting old; the old chef was getting old. Our regular customers came back because they were our friends, but they told us what was wrong." The place recently retired the old chef, and the owner, in his 70s, has turned the day-to-day operation over to his son.

We suggested that an advertising pitch so straightforward and apologetic ran counter to the best-foot-forward-at-all-costs thinking that has made American advertising great. Was it possible that such a pitch could only be the product of more spiritual, Asiatic sensibilities? In a sentence, Thom cleared away the sentimental incense. Said the number-one righthand man: "Chrysler did it — and I'd say it worked out pretty well for them."

RACING FOR VOTES

In the last month or so, President Reagan has taken to the road and the podium in attempts to shore up his right-wing support, to win Hispanic votes, and to make the education issue his own. It should be obvious what's on his mind. But should anyone need more evidence that he and Nancy don't plan on calling the moving vans come January, 1985, it should be known that he is also touching bases with a number of other important groups on important issues.

For instance, take an early-June letter sent (under a picture of a smiling Reagan) to a New Hampshire motorcycle-racetrack owner: "I am delighted to send my warm greetings to all those gathered for the 1983 Loudon Classic. This event marks the Diamond Jubilee celebration of our nation's oldest American Motorcyclists' Association sanctioned Grand National Championship Motorcycle Road Race. The challenge and excitement of the Loudon Classic are part of a heritage dating back more than one half a century of two-wheel racing. May this occasion prove to be a most rewarding and enjoyable race for the fans and participants of this skillful and energetic sport."

HALVING A BALL

It's a case of perfect timing. Three months after the Eagle Rubber Company of Ashland, Ohio, pulled its white "pimple ball" off the market because the fluid in the center was found to be toxic, a Massachusetts man has his relacement ready to hit the stickbats. Not that Bernie O'Brien's half-ball is a rush job. The Burlington man says his recently patented Official Half Ball is the result of years of throwing and testing split hollow balls.

So what's a half-ball, anyway? It's the ball used in the game of the same name, a game played by hundreds of kids in crowded city neighborhoods; it works on the idea that a ball cut in half will not travel as far as a whole ball when whacked with a broomstick. And the Frisbee-like qualities of a pitched half-ball add a new dimension to traditional stickball.

O'Brien is undeterred by the relative obscurity of the sport. He points with some amazement to letters he has received from people in 13 states requesting half-balls after last month's *Yankee* magazine mentioned his invention. "One woman took six of them to send to her brothers in Saudi Arabia," he says. O'Brien, who claims his invention is the first new ball to hit the market since the wiffle ball was introduced, some 20 years ago, is currently looking for a large company to mass-produce and market his product. Manufactured on a large scale, the balls should drop in price from $2.95 to under a dollar, he says. He has one stipulation: the ball must be made in this country. "The packages are red, white, and blue because it's an American game," he explains.

(This week, credit for contributing to "TJI" goes to Laura Brown, Renée Loth, Alan Lupo, Michael Matza, and Ben Svetkey.)

Insider

by Alan Lupo

Hugh Rivers Jr., 1944-1983

Hugh had a quick mind and a ready wit — and through all his battles, through an odyssey few of us could have survived with those qualities intact, he retained a sense of hope, an understanding that to struggle was in itself an accomplishment. Rudyard Kipling once defined manhood as filling the unforgiving moment with 60 seconds' worth of distance run. Hugh's moments were more unforgiving than most, but he ran them hard; sometimes with anger and bitterness, more often with hope and courage. That he couldn't finish the race does him no dishonor. As they say, he gave it his best shot. In the end, that is all that any of us can do.

— from my wife's eulogy for her brother

Whatever happened to him as a kid of 14 or 15, whatever it was that twisted his mind and emotions, it assured that he never would have a chance. Oh, he had potential all right. I've rarely met anyone with so much potential. The special tragedy of his story is the potential that was never realized. That is, possibly, the great tragedy of most of the mentally ill.

They cut him down the other day from an overhead pipe in a men's room in a Maryland mental hospital. He had looped part of his belt around the pipe and the rest of it around his neck. They tried to revive him. They couldn't. And horrible as it sounds, terrible as it may look in stark cold print, maybe it's better that they couldn't.

Hugh Rivers Jr. was a tall, handsome man who, when his illness was not in control of him, was charming, gregarious, intellectual, athletic. Women were drawn to him, as they are drawn only to certain men. In the parlance of my youth, he "had it."

He was the third generation in his family to bear the name Hugh. I never met the grandfather, but I have seen pictures of him, and I have been regaled with stories of him. "Big Hugh," as they called him, was also charming and gregarious. He was a prankster with the proverbial twinkle in his eyes, and he made life a joy for those around him.

His son, the second Hugh, was well over six feet tall and looked like Cesar Romero. He had played semi-pro basketball in Washington, DC, his home town; he had served sodas to Walter Johnson in a drugstore near Griffith Stadium; he married a beautiful, athletic, extraordinarily bright woman who practiced women's liberation before the movement was born. Hugh and Helen were both lawyers. He could have lobbied for the utilities and made a pile of dough, but he opted to stay with the District of Columbia parole board.

Doing so ultimately helped give him a bad heart, but he hung in there, fighting off right-wingers and left-wingers, militants and milksops, to maintain some moderation in the grossly imperfect criminal-justice and penal system. He was a class act, a guy who made up bedtime stories for his daughter, coached her parochial-school basketball team, and enlisted when he didn't have to, at 35, to become a hangar-deck officer on a carrier in World War II.

And then there was his son Hughie, born near the end of that war — in 1944, seven years after his sister, Caryl. Here was a son to carry the name for a third generation, at a time when it was not expected that daughters could or would do so. "Big Hugh," living across the street, could now spoil two grandchildren. Hugh and Helen could get on with the business of raising two kids in postwar America. They proceeded to do so with all the hope — shared by so many of us at the time — of a peaceful and secure future.

Hughie was a good-looking, gangling boy who played ball and did well in school. He had survived one close brush with death: when he was about two, he reached up to the stove and tipped a pot of boiling water onto himself. There would be times, years later, when his own mother would wonder whether it would have been better for him had he died then.

As an adolescent, he went off to a Catholic military high school, a place where a lot of young men from the parish traditionally went. And suddenly he changed from the kind of guy whom headmasters and officers see as a leader to a young man with no self-esteem. His military rank diminished; his grades dropped; his confidence was gone forever. Something or some things had happened to him, and his family never would know what, not for sure.

By the time I met him, he was 15 and the owner of two personalities. One was pleasant enough, that of a typical teenager. The other was that of a spoiled and selfish kid. At times, I cared for him; at other times, I felt like kicking in his teeth. My dual attitude would match his dual nature. My attitudes would survive: even now, as I write this, as they prepare to hold services for him down in Maryland, my compassion and my resentment remain, still mixed. The mentally ill can do that to you. You want to hug them at times, and then you want to hurt them for the emotional hell they put you through.

The same Hughie who would grab you in an affectionate bear hug or roar at your jokes could smash up the furniture, kick a dent in the stove, tear a chunk from a wall, hide a rifle in the trunk of the car or a knife under the front seat, get "messages" from the television set, attack a friend, punch a sheriff's deputy, smash through a neighbor's door. The roar of laughing could turn to a roar of hate — self-hate more often than not, but frightening just the same.

Despite his illness, Hughie managed to graduate from Catholic University in Washington. He later became obsessed with the idea of law school, but there was no way he could manage that. He was up and down; later he'd be diagnosed as manic-depressive. At times he seemed normal, almost in control. Outside of his family, his neighbors, and his close friends, Hughie was seen not as a sick young man but as a charming companion. A beautiful young woman from El Salvador found him so attractive that she married him. He had no trade, no real work history, no confidence. Yet they married and had a baby, the fourth Hugh Rivers — "Hughcito" was the Spanish endearment for him.

He couldn't handle the responsibilities of marriage and fatherhood. The failure of the marriage was inevitable. He became more unstable while it lasted and even more so when it ended. Getting back together with his wife and son became as much an obsession as had the idea of going to law school.

What he did, instead, was live the way so many mentally ill people live. He was in and out of mental institutions. At times, his parents, emotionally drained and frightened, had to call the police. He threw himself down a flight of stairs at home. He jumped out a window in a mental hospital. He threatened to kill himself and to harm others. He slept through the days and spent the nights wandering about, thudding heavily on the floor, opening and shutting doors. At times, he would just cry, "Help me!"

People tried. God knows people tried to help him. His parents died trying; they were so worn down emotionally that they became physically drained. Their resistance was almost gone. Perhaps the cancer that killed them both in one year had nothing to do with what they had lived through, but I don't believe that.

Neighbors tried, too, but they also blamed Hughie for his parents' death. He ran through lovers, friends, and social workers at a rapid rate. He wore people down. He scared them at times. He nagged them. He had to be the center of attention. In this play on life, this tragedy with few intermissions, he found himself in the starring role — and though he hadn't chosen it, he played it.

And he had that star quality. The antidepressants and other medicines, the emotional wear and tear, the frequent hospitalizations had sapped his ruggedness. But he was still tall and good-looking, witty when he had moments of peace. And even in his deepest delusions, he acted out roles worthy

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His sister wrote in her eulogy, 'The measure of a life may not be in its accomplishments, but in the arithmetic of its playing out — how well we do with what we are given. For Hugh, that equation included a devastating illness, one that so often meant the dashing of his hopes, the unraveling of his dreams.'

Letters

VERDICT ON THE VERDICT

After reading your article on the Holbrook rape trial (News, June 28), I had an empty, sick feeling in the pit of my stomach. What you brushed upon — and what I feel was completely neglected by other media outlets — is the notion that since there was talk of money in exchange for sex, that makes the entire incident acceptable.

What kind of world do we live in? I can't imagine how the defendants, much less their parents, can view the situation so lightly. The argument that a woman who enters a bar or drinks too much is "asking for it" is thoroughly disgraceful in this day and age. It seems we'd like to be thought of as living in a "sexually liberated" society, but with viewpoints as narrow as this, we've all been reduced to animals. The media in this case seemed to focus on the *woman's* responsibilities. Well, there were five so-called men there as well — what about their responsibilities?

It seems to me that possibly the "blame" should be put on society in general for letting the age-old ideas of "it's okay for men but not for women" and "boys will be boys" to continue. As the years go on the mentality level seems to dip. We seem always to be engaged in a fight for certain equalities that we never should have been denied in the first place. For every step forward we take we get put back two. I wonder if the day will ever come when people aren't prejudiced because of age-old misconceptions. To think that women should have to beware of walking the streets, to think of safety in the clothing we wear and what nightspots we go into — it's quite sad, and really quite a comment on today's society.

It seems to have taken us years to learn to speak up for what we want, so the next time we want to "ask for it" we'll open our mouths and *say* it. We've come a long way baby, but have you?

Joan McNulty
Arlington

Thank you for your detailed account of the Holbrook Five trial. I can't decide which is sicker — the men who perpetrated this vile act, or the jury that set them free.

Rhea B.Becker
Boston

HAIL AND FAREWELL

Well, we did it — not without considerable trepidation, but we did it. As of this writing, we've managed to put out an issue of the Phoenix *without Marcia Orovitz, former assistant publisher and vice-president, who recently departed for New York and a job as marketing director of* Penthouse.

To suggest that she hasn't been missed already would be ludicrous. Those readers who note the hundred-person-plus roster on the masthead may think that one person couldn't make that much of a difference. What those readers don't realize is that after 12 years with the paper, Marcia had done at least that many jobs: she had edited, produced, sold, coordinated, managed, promoted, marketed, and anything else necessary to get the thing out. In the process, she achieved mastery of more essential short- and long-term operational details than any six relative newcomers. And in the one short week since she left, any number of us have instinctively dialed her extension or headed toward her office with some bothersome quandary, only to stop short after realizing that we were alone with our troubles.

You see, Marcia routinely trafficked so much information and so many materials around this place that we have yet to appreciate half of what we don't have, don't know whom to ask about, or can't find. There are a number of good people trying to get that stuff done in her absence, but that's just the point — to suggest that Marcia could be replaced by just one mere mortal would be silly. How could we explain to somebody that troubleshooting a bottleneck in Sales, arguing with a computer repairman, fielding a nasty complaint from a slighted rock band, reorganizing the supplement schedule, and procuring 500 sets of plastic teeth for a movie promotion are all in a day's work?

The trouble is, Marcia's responsibilities were so diverse and so detail-ridden that there isn't that much to say. Except thanks. Thanks for standing out on Boylston Street back in '72, asking passing strangers if they had a car and time to run stuff out to the printer. Thanks for getting things organized so we don't have to do that anymore. Thanks for saving everything and knowing where to find it. Thanks for hopping in the company van and accompanying the Phoenix *to press during the Blizzard of '78. Thanks for staying in the office round the clock on any number of emergency occasions. And thanks for keeping things — and us — together for so many years.*

All right, that's one week down. Maybe by 1995 we'll find the scrap paper.

OUR OWN HORN

The Massachusetts Press Association announced its annual awards last week, and once again the Phoenix *was honored in a number of categories for weeklies of its size. First-place citations went to the following writers and articles:*

- *To Dave O'Brian and Michael Matza, for their report on the sale of the* Herald *to Rupert Murdoch, "Stop the presses: Back to life" (December 4, 1982), judged the best spot news story entered.*
- *Also to O'Brian and Matza, for their initial report on what happened at King Arthur's Court, in Everett, "Motel hell" (August 24, 1982), judged the best feature story.*
- *To Anita Diamant, for her column on the death of the ERA (March 2, 1982), judged the best serious column.*
- *To Michael Gee, for his piece on the Sixers' victory over the Celtics, "Let us now praise famous tall men" (June 1, 1982), judged the best sports column.*
- *To Alan Lupo, for his column on Social Security disability cutbacks (January 19, 1982), judged the best community-service feature by a weekly.*

In addition, four other Phoenix *features received Honorable Mentions in their categories:*

- *Our endorsement of Michael Dukakis over Ed King, "Don't get fooled again" (September 14, 1982), in the editorial category.*
- *Renée Loth's "The South African Lobby" (December 14, 1982), in the investigative-story category.*
- *Alan Lupo's "Dreams of a former jogger" (September 7, 1982), in the humorous-column category.*
- *Michael Gee's report on the Boston Marathon (April 27, 1982), in the sports-feature category.*

Our congratulations to all concerned.

COMMERCIAL APPEAL

To Anita Diamant:

After reading your article on rape prevention and sex in TV commercials (Lifestyle, June 21), I wanted to compliment you on the piece. As co-writer and producer/director of all three of the rape-prevention spots you covered, I wish to congratulate you on your keen observations of TV spots, both commercial and public-service. This reflects a welcome change to those people in the "media business" who belittle and ignore us in a way that some other forms of communication cannot.

As a producer of public-service announcements, I have long been an advocate of upgrading their production value because they are in direct competition with commercials. Keying in as you did to the "hypnotizing" effect of some ads, PSA producers should use that same approach in community-outreach programs for a variety of causes.

While the FCC requires that television stations devote so many minutes a day for public service, my own experiences have shown that public-service directors at the stations play the spots they like. This should be incentive to a producer of PSAs to come up with an eye-catching, creative message.

Your own creative skills are exemplified by your neat scenario of rape-prevention spots starring the current "beefcakes." It would be eye-catching with the status of its players, and the message is clearly there.

Thank you for your viewpoints on an issue that has just begun to surface for the good of *our* public.

Steve Tringali
Rampion Visual Productions
Cambridge

GLOSS ON MILLMAN

There seems to be a trend lately toward taking issue with Joyce Millman. I suppose she can be forgiven for misinterpreting song lyrics, but neither she nor her editor should be forgiven for misleading readers with falsehoods. Millman stated (Arts, June 28) that all songs on the Police's *Ghost in the Machine* were written by Sting. Apparently she missed "Rehumanize Yourself" (by Sting and Stewart Copeland), "Omega Man" (by Andy Summers), and "Darkness" (by

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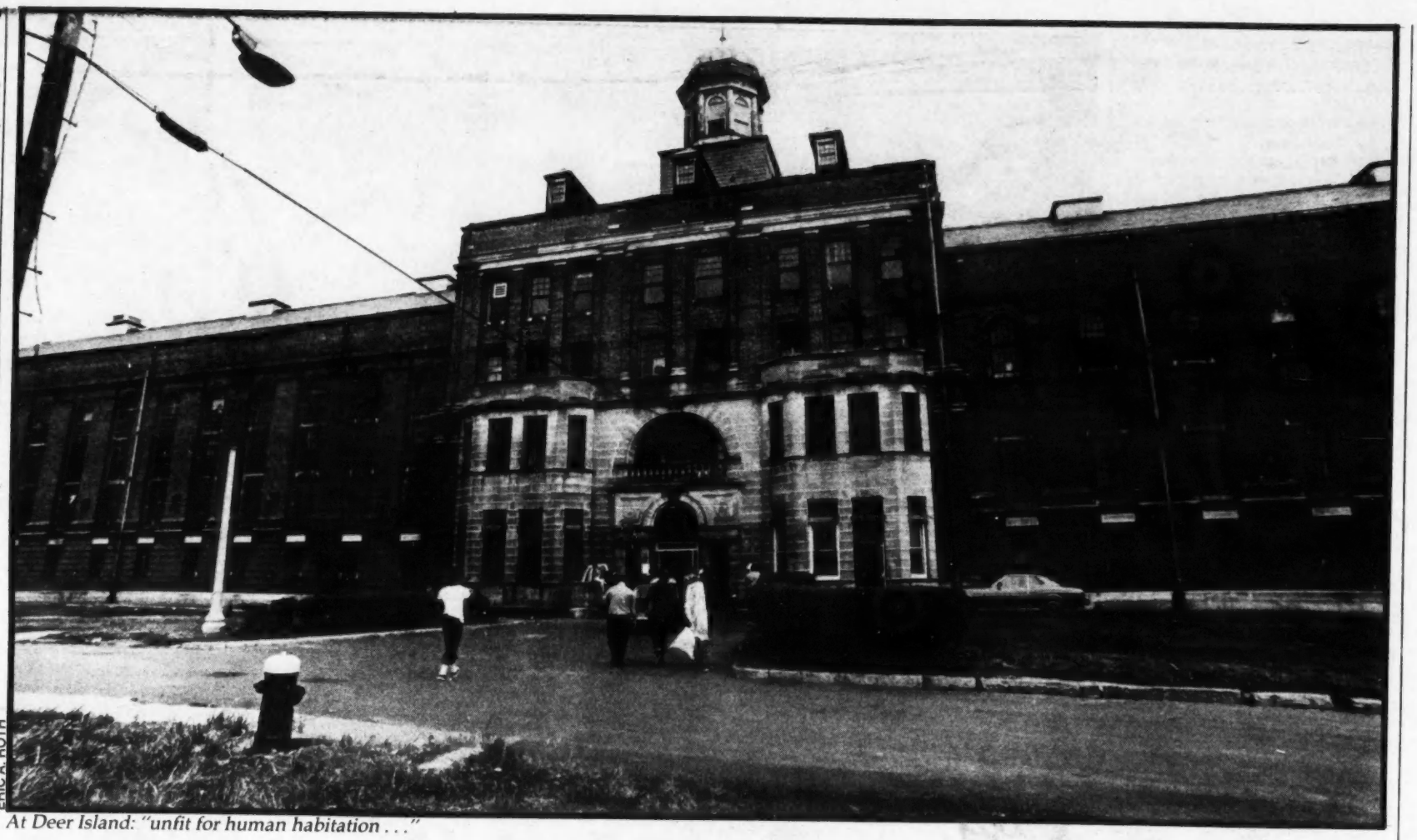


ERIC A. ROTH

At Deer Island: "unfit for human habitation . . ."

Jailhouse justice

by Michael Matza

Continued from page 1

neurogenic bladder. As a result, now, instead of getting an urge to [illegible] he feels a dull pain in the lower part of his abdomen. Now, he has a sterile catheter inserted in his urethra; that catheter is connected to a long, clear-plastic tube, which carries the urine to a plastic bag, suspended from a black cane Babcock uses to assist him in walking.

Despite repeated surgery since 1981, the condition brought on by his injuries appears to be permanent. Also permanent, apparently, is his impotence. Pain, embarrassment, and humiliation are all part of his daily life. A soft-spoken, uncommonly intelligent con with a deep voice, blue eyes, and curly dirty-blonde hair, Babcock, now 29, faces an uncertain future. Currently incarcerated in the Middlesex County House of Correction in Cambridge for B&E's committed in Woburn, facing medical complications and pending armed-robbery charges, he seems to have lost his taste for the criminal life. The criminal-justice system has hammered it out of him — both bureaucratically and physically.

On June 8, Babcock, represented by a pair of lawyers from Jamaica Plain, filed a $13.5 million lawsuit in US District Court, charging that his incarceration and treatment at Deer Island amounted to "cruel and unusual punishment" and violated his rights to "due process" and "equal protection" under the law. More than his personal future is at stake in the legal battle shaping up between him and the City of Boston Penal Department, which runs Deer Island. Babcock's legal offensive will also give a federal court an opportunity to pass judgment on the conditions and practices at a jail with a reputation as one of the worst in the state. Thus *Babcock v. Kevin White, et al.* is more than a standard civil lawsuit seeking damages for an injured party; it's also the latest attempt by reform-minded lawyers and their clients to use the courts to put the prisons on [illegible]

* * *

Nothing about Sunday, April 5, 1981, suggested that it would be any different from any other day at "the Plant," the 130-year-old maximum-security wing at Deer Island, where inmates who have been captured after escapes, those who have attempted to escape, and those deemed to be escape risks are housed. Since the previous February, when the Roxbury District Court had sentenced him to six months at Deer Island for possession of a pistol, Babcock had been held there. During that time, he'd asserted that he didn't belong in the segregation unit, and that the administration could be confident that he'd do his time in the general population without incident. He remained stuck in the Plant through April, stuck amid the squashed cockroaches on the walls and floors, the torn fire-retardant mattresses, the rats that found their way in and out of the cell block through the corroded plumbing and the filthy, broken toilets common to this section of the prison. For him and the 16 others held in the Plant, Sunday started just like any other day.

To be sure, tensions had been rising. Three weeks earlier, during contract negotiations over wages, corrections officers had staged a one-week strike. Three days after the guards had returned from their walkout, Attorney General Francis X. Bellotti, seeking court enforcement of Department of Corrections (DOC) minimum standards, filed suit against the penal department, demanding that conditions at the prison be upgraded. Bellotti's suit asked the court to order the penal department to make substantial progress toward correcting a total of 127 code violations that had been pending for almost a year. On April 22, 1980, the DPH had inspected Deer Island and found that the prison was "unfit for human habitation and [posed] a real threat to the health, safety, and staff." That inspection had revealed "major electrical, plumbing, ventilation, rubbish, rodent, food-service, fire-safety, and sewage problems."

For the inmates living in the squalor of the plant, these slow efforts toward bettering the prison wing were little consolation. Averaging 22 years of age and five years of schooling, they were not the likeliest band to take political action. Nevertheless, rallying around Timmy Norton, a charismatic, gray-haired inmate in his 40s still serving time in Massachusetts, the inmates began to organize. Because most were confined to their cells at least 19 hours a day, and some were locked in for 23 hours out of 24, that organizing wasn't easy. But, informally at least, inmate complaints were accumulated.

On that Sunday morning, all of the inmates had been let out of their cells for breakfast. About half a dozen of them were sitting around a wooden picnic table on the cellblock's first tier, the section known as "the flats." As usual, the food was disgusting. It was prepared in a kitchen in another section of the jail, known as the Hill Prison. There, paint chips from the ceiling often fell into large vats and pans of simmering slop. Once ready, the food was transported to the plant in a ramshackle old van. It was often sent over uncovered, and as a result dust and other dirt frequently settled in it during the trip. The inmates used to say that the van carried uncovered food in one direction and garbage on the way back. Even the food served in the officer's kitchen known as "the OK" usually wasn't very palatable, according to prison staffers.

It wasn't surprising, then, that the first entries on the handwritten list of grievances that the inmates began to draw up around the picnic table that Sunday morning concerned the food. "Juice of fruit in the morning, hot food and covered while being transported, no more jello," the first three entries read. The list went on to demand paint for the cells, traps for the rats, repairs for the plumbing, exterminators for the roaches, and new showers, outside exercise, and library books for the men. The prisoners also wanted more hours out of their cells, and [illegible]

After breakfast, at least some of the inmates refused to go back into their cells. Badly outnumbered and unarmed, the two guards on duty in the four-tier cellblock — Gary Bolles, 28, and James Leshore, 29 — couldn't do anything about it. According to Babcock, he went up to his cell on the third tier to make some coffee.

With the list completed, the inmates grew more belligerent. They demanded to present their grievances to Deer Island Superintendent Harry Courtney. That demand came at about 10:30 a.m. on Sunday. Courtney, a former Brookline cop and campaign contributor to Mayor Kevin White who has since been shifted to the city's employee compensation board, simply wasn't on the grounds. According to Babcock, who recently consented to a *Phoenix* interview, he was in his cell on the third tier when he heard an inmate's loud voice. Someone was confronting the two guards. "Listen, I want you guys to hit the alarm and get out of here," Babcock says the guards were told. "Nothing personal with you two guys. Nothing personal at all. We're sick of this place. We're gonna trash the place." According to Babcock, who watched the whole thing, the guards "just kinda stood there. They didn't know what to do." Then the inmate grabbed a big pan of scrambled eggs and threw it onto the floor of the flats. Other prisoners started yelling and confusion ensued. Babcock says that the guards may have momentarily lost their keys, but eventually they got out.

Penal-department officials denied a recent *Phoenix* request for specific information, but immediately after the incident, prison officials told reporters that guard Bolles had been hit on the head with a plastic milk carton, which had apparently been thrown from an upper tier. At the time, Bolles was trying to help Leshore, who, officials say, had been approached by an inmate carrying a sharpened broomstick. Officials say they do not know if the milk carton was full or empty, but they *are* certain that prisoners beat both guards and tossed them out of the cellblock. The guards then hit the alarm button and went for help. Meanwhile, the inmates began to [illegible]

The destruction lasted for about half an hour. Although there wasn't much for the charged-up inmates to get their hands on, they went on a tear just the same. Their intention, according to Babcock, was to render the place totally unlivable. First they upended the picnic table and used it to barricade the doors to the cellblock. Then they broke windows. They broke plumbing fixtures. They broke the century-old locks off the cell doors. They smashed some old wooden lockers and overturned some metal lockers. They destroyed a fuse box. Clothing and personal items were strewn about. Someone attempted to set fire to the decrepit wooden cells in the Plant known as "the Boards." According to Babcock, when smoke began to accumulate on the cellblock where he and the other inmates had in effect trapped themelves, he and some others put the fire out with an extinguisher. Officials would later estimate the damage at $50,000 and label the Sunday riot the worst disturbance at Deer Island in a decade.

Although the riot alarm brought firemen and backup police officers from Boston, Winthrop, Chelsea, and the Metropolitan District Commission, Deer Island officials handled the problem internally. The riot was quelled by about a dozen club-wielding corrections officers. It is the allegations about how those guards stopped the riot that are at the heart of Babcock's federal lawsuit.

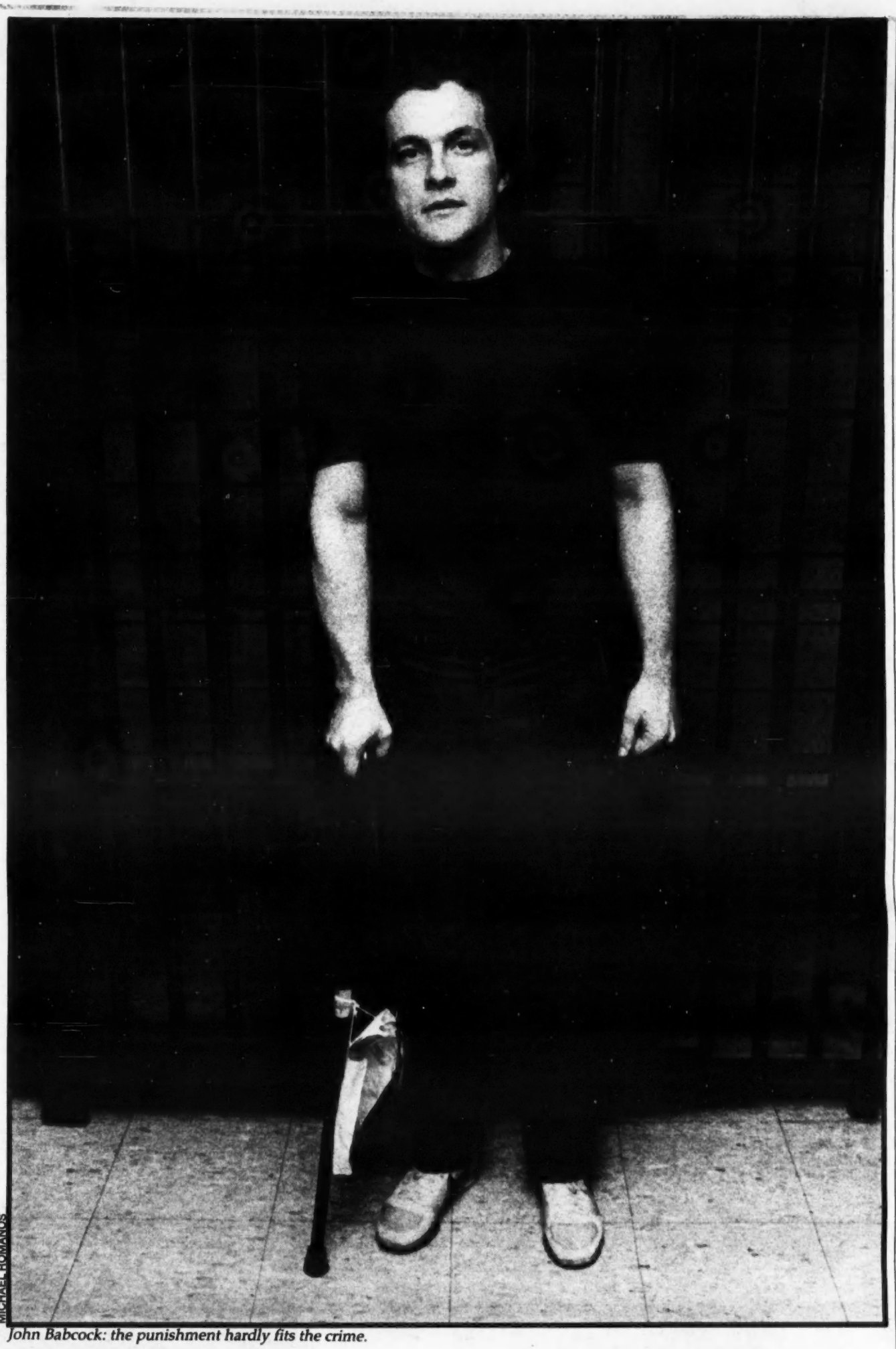
From their vantage point on the second tier, the inmates could see the guards, who by this time had been issued helmets and large clubs. The guards set about disassembling the barricades by reaching through the barred door that opens onto the courtyard between the Plant and the administration building. According to Babcock, the

inmates put up no resistance. "They put their arms in, pushing the lockers away," he says. "And no one was up there smashing their arms, or breaking their arms. I mean we probably could have kept them out of there indefinitely if we wanted to. But what was set out to be done was done. Fine. They were going to come back in. The only reason that the doors were barricaded was to give us the time to do whatever we could to make the place so that we didn't have to live there anymore."

Although most of the inmates went back to their cells in anticipation of the guards' coming in, Babcock remained on the flats, talking to the inmates there, with one eye on the door. At the time, he says, he didn't see this as living dangerously. He does now. The guards got in faster than he expected that they would. Babcock, who says he had only done some minimal trashing, began running the length of the Plant towards the stairs to his tier. He was rounding the turn leading to the second tier when he says he was caught by John McGrath, a heavyset guard whose nickname is "Rocky."

" 'So you like to fuck around?' he says to me, spinning me around," Babcock recalls. "He had me by the shoulders and started slamming my head into the brick wall behind me. I was coming off the wall a little dazed and someone else was hitting me in the back and the ribs with his baton. I think his name was Paige. Then McGrath just started nailing me right in the head with the baton, and I just went out. When I woke up, I could hear people screaming, and someone was kicking me. I was almost in front of the stairs to the second tier and one of the screws was kicking me. Then I heard another one of 'em say, 'He looks like he's dead. He might be dead.' So the other one says, 'Who gives a fuck? He's a maggot.' Then most of them went upstairs and I could hear the clubs hitting. It was like a dull thud. I think there was maybe one, or possibly two, people that didn't get a beating."

Babcock's head was split open in three or four different places, and he was bleeding profusely. He made his way to a cell, not his own, where another inmate used a piece of bedsheet to try to stanch the bleeding. Babcock thinks he briefly lost consciousness for a second time. Apparently, Superintendent Courtney had heard about the incident on his police-scanner radio and had rushed over to the prison. When Babcock regained consciousness, he remembers hearing Courtney's voice. "I remember saying to myself, 'Thank God. It's all over.' " Babcock recalls. "But the first thing he yelled was, 'You fucking assholes. If I lose my job over this I'll get each one of yas personally.' "



MICHAEL ROMANOS

John Babcock: the punishment hardly fits the crime.

According to Babcock, Courtney and a contingent of six to eight guards then went cell to cell, starting on the flats and working their way through the entire cellblock. He says the superintendent looked into each cell, determined who was in it, and decided whether that man needed more roughing up. In this fashion, he alleges, the inmates who were identified as active in the riot were systematically beaten. Babcock says that he could hear the beatings, but couldn't see what was going on until it was his turn. According to Babcock, Courtney looked into the cell where he lay crumpled and said, "Get him out here. He's a fucking asshole." He says the guards cuffed his hands behind his back and dragged him out. "So you like to rip telephones out?" he remembers one of the guards saying, apparently a reference to the destruction of the phone connected to the guard's desk in the Plant. Then, according to Babcock, this guard began whacking him in the head and the back and the ribs with his baton, as blood covered his shirt and head. Then, he says, the superintendent spoke up. "Get him out of here. I want him in that van. I want him in head first. And I mean head first," is what Babcock says Courtney said. He was dragged out and thrown headfirst into a paddy wagon. He landed on top of another inmate.

They were taken to cells in the East Wing, where they were tended to by emergency medical technicians, and where Babcock received last rites from the prison chaplain. The next day, the *Boston Globe* reported that "eight guards and seven inmates were injured yesterday in a brief but brutal oubreak at the strife-torn Suffolk County House of Correction on Deer Island. Six of the guards were released after treatment for cuts and bruises at Winthrop Community Hospital. Two other guards and seven inmates were treated at Boston City Hospital, where one unidentified prisoner was to be admitted for treatment of multiple contusions." Although the story stayed in the news for only another day or two, one of the inmates remained hospitalized for almost six weeks. His name is John Babcock, a/k/a John Harris, a/k/a John Michaels. In the Plant, which was closed for almost two years following the riot, he was known as Eddie Baldwin.

* * *

John Babcock, along with his twin sister, came into this world three days before Christmas, 1953, the youngest two of five children born near Richmond, Virginia, to a Protestant minister and his wife. Babcock's mother died when he was six. He says his father couldn't take the pressure of raising a family alone. Consequently, the kids were bounced around to well-meaning families in the church congregation and to relatives out of state. Babcock's oldest brother later went into the Air Force; his older sister went off to Eastern Nazarene College. That left Babcock, his twin sister, and another sister about five years older. She went with another church family and remained with them for years. The twins continued to bounce around, managing to stay together until they were 14. It was six months with one aunt or uncle, then six months or a year with another. One year home was Virginia, the next year New Jersey, the year after that Michigan.

At 14, he went to live with his oldest brother and his wife, who were stationed in New Mexico. Some time in the late '60s they moved to Quincy. Babcock was close to 16 when he moved out of his brother's house. A high-school dropout, he hadn't yet been in trouble with the law. His first arrest was for being a "stubborn child," on a complaint that was brought to court by his brother when young Babcock moved out on his own. Quincy District Court released him back into his brother's custody. He stayed for a few more months with his brother and then took off again to stay at the apartment of an older friend in Quincy, and later at a rooming house. He paid the rent with money he earned at a dry cleaner; he began selling a little marijuana to make ends meet.

It was through his twin sister, who was also living in Quincy, that he got into more serious trouble. She had taken up with a junkie, and Babcock was soon shooting up too. He was 16. Although his sister later left her junkie boyfriend (she married at 18, had two kids and moved to Maine), by that time Babcock was hooked — and his addiction was growing. At its height, he estimates, his heroin habit ran a few hundred dollars a day. "I

Continued on page 24

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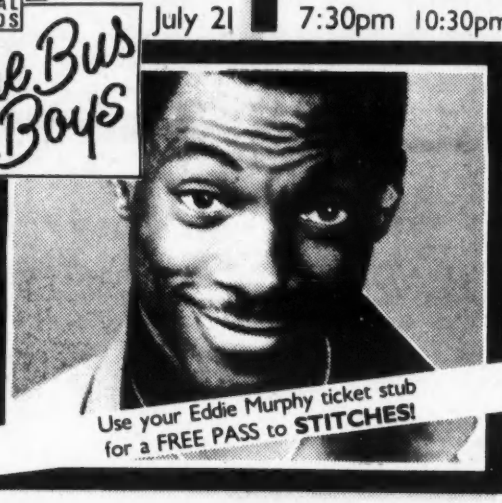

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Live, from Eastie: It's the cable-TV mini-revolution

by Dave O'Brian

The tension was, as they say, palpable. It was the oppressively hot and humid afternoon of Thursday, June 23, at East Boston's Harborside Community School — a date and location destined to go down in the Hub's proud history — and this was the start of a "mini-revolution," as Mayor Kevin White would say. An immense television van was parked outside, its equipment being tested and its generator warming up as people wandered nervously to and fro. "There are about a million things that can go wrong," remarked one of the many Eastie residents who had been trained in the use of video equipment this past winter, and who were about to be responsible for the production of a live, hour-long television program.

The excitement, meanwhile, was equally palpable. Some 50 would-be celebrants gathered inside, sipping wine and chewing Fritos to the tune of a three-piece band as they hung around the makeshift set of "Live from East Boston," which was about to be the city's first-ever live and locally produced cable-TV program. Eastie has 4000-odd cable subscribers already hooked up to Cablevision's neophyte system, a healthy 64 percent of those who have been offered cable in this community plagued by airplane noise and notoriously bad TV and radio reception. And as "Live from East Boston" approached airtime, those subscribers could, for the very first time, turn to access channel A52 and see something. At the moment, of course, it was merely a PLEASE STAND BY slide; despite the music that was supposed to be blaring away, there wasn't even any audio. It seems the volume hadn't been turned up, and back in that makeshift studio, Tom Frouge, the show's floor director (who hopes to cablecast his own East Boston news program one day), made frantic hand gestures until someone got the hint. On came the sound.

"Quiet, please," announced the show's producer, Ann McIntosh, who works as a consultant to the non-profit Boston Community Access and Programming Foundation, which is supposed to make sure such community television happens in the Hub. "Stand by to go live from East Boston," she said, and this dramatic, if calculated, cue set off a buzz of excitement and a smattering of applause from the gathering. This, after all, was *it*! The mini-revolution would now begin.

Except that, as luck would have it, the TV van's generator had overheated and gone dead (just one of those million things that might have gone wrong), and no one had been able to run a microphone check. So when the show began, those cable viewers could see Deborah Hill (who had trained all these locals in the use of video equipment) and Rick Dimino (director of the Harborside Community School) standing outside and talking in a decidedly animated fashion about *something*, but those unchecked mikes weren't working. Hey, it happens. "Remember that presidential debate that had no sound?" producer McIntosh said later.

We do. And honest, it was all uphill from there. Especially when "Live from East Boston" got around to cablecasting highlights from those home-grown video tapes that the community's newly trained local-access producers have been putting together. *They* were good. One of the tapes, entitled "Just Passing Through" (by Eastie Productions), begins with neat shots of a peaceful street scene. Then comes the startling interruption, as a monster plane, headed for a Logan runway, suddenly looms in from overhead, and the camera follows it along its frighteningly low flight path until touchdown. It's just the sort of opening shot one would expect in an East Boston documentary, but it is arresting.

Then there was "East Boston Today," something of a video magazine that included a downright hilarious interview with the operator of a Callahan Tunnel tow truck. Had he ever towed anyone famous out of the old tunnel, he was asked. He sure had, he said, explaining proudly that some years ago comedian Frankie Fontaine had found himself stuck in the tunnel, late on a Saturday night. "Was he drunk?" the young but intrepid video reporter asked. The truck driver chose not to comment, but in such a way that the viewer couldn't help getting the message — and at that point the interview was neatly climaxed when the truck, flashing lights and all, headed off into the tunnel as the intrepid reporter hopped deftly off the running board.

And there was a whole lot more, including a sampling of public-service announcements full of amateur actors with no noticeable hesitation about hamming it up for the camera. In one,

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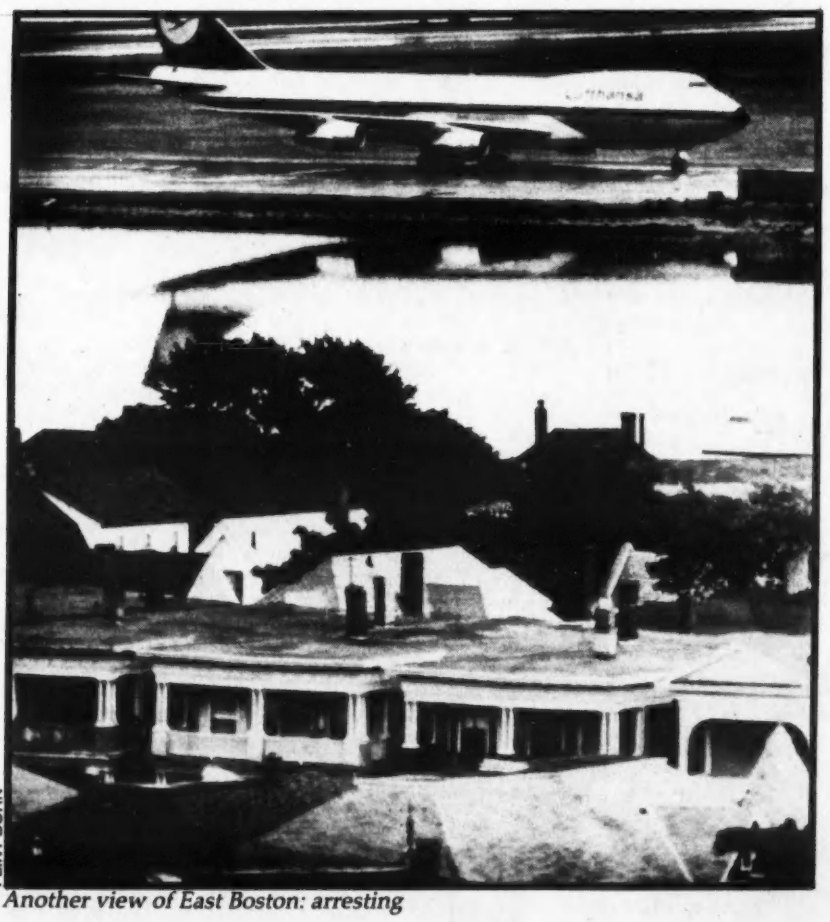

FLINT BORN

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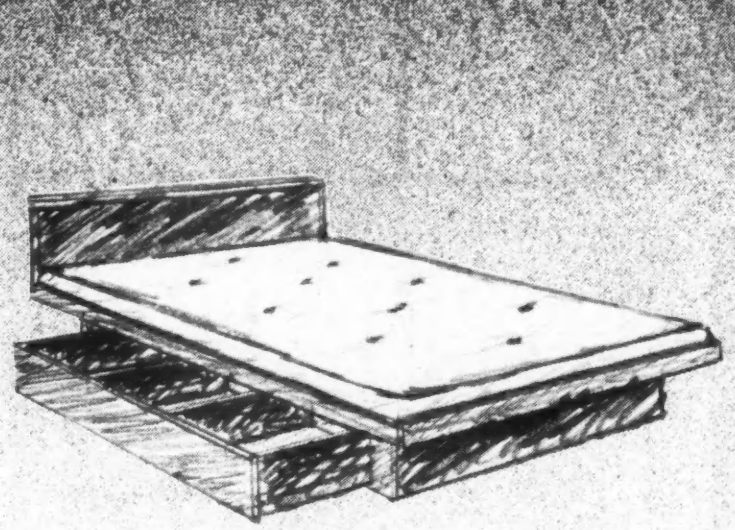

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• U.S. Gov't., Forest Products Lab., 1974.
• Wood Handbook, pp. 4-44 & 4-47

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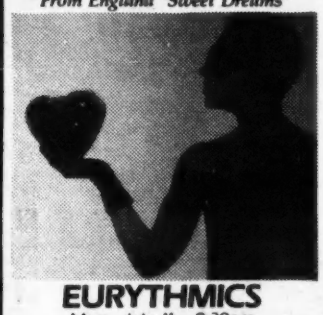

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Mon., July 11 8:30pm

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TILL TUESDAY
Tues., July 12
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REM
Wed., July 13 8:30pm

Paradise Premiere
JIM FEMINO, CATALINAS
Thurs., July 14 8:30pm

KENNY RANKIN
Sun., July 17 8:30pm

Beginning Monday, July 18
HEAVY METAL MONDAYS
Heavy Metal Video, Surprise Bands & "Heavy Metal from Hell" DJ
TONY BERARDINI—WBCN
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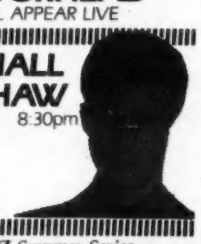
MOTORHEAD
WILL APPEAR LIVE

MARSHALL CRENSHAW
Thurs., July 21 8:30pm



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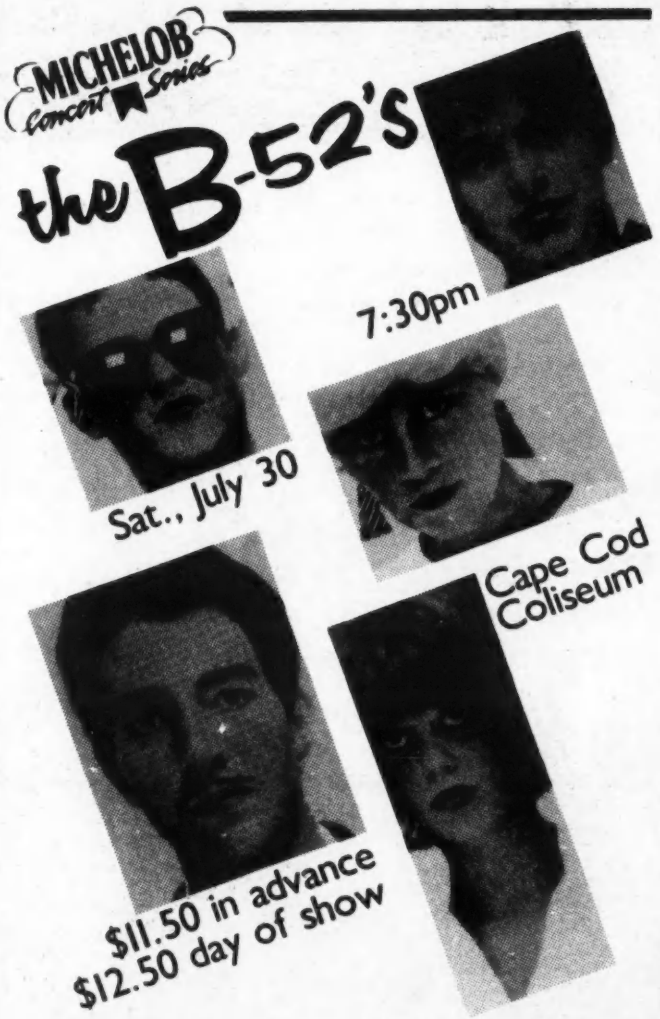

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Talking politics

Getting the goodies: The GOP buys into the budget

by Renée Loth

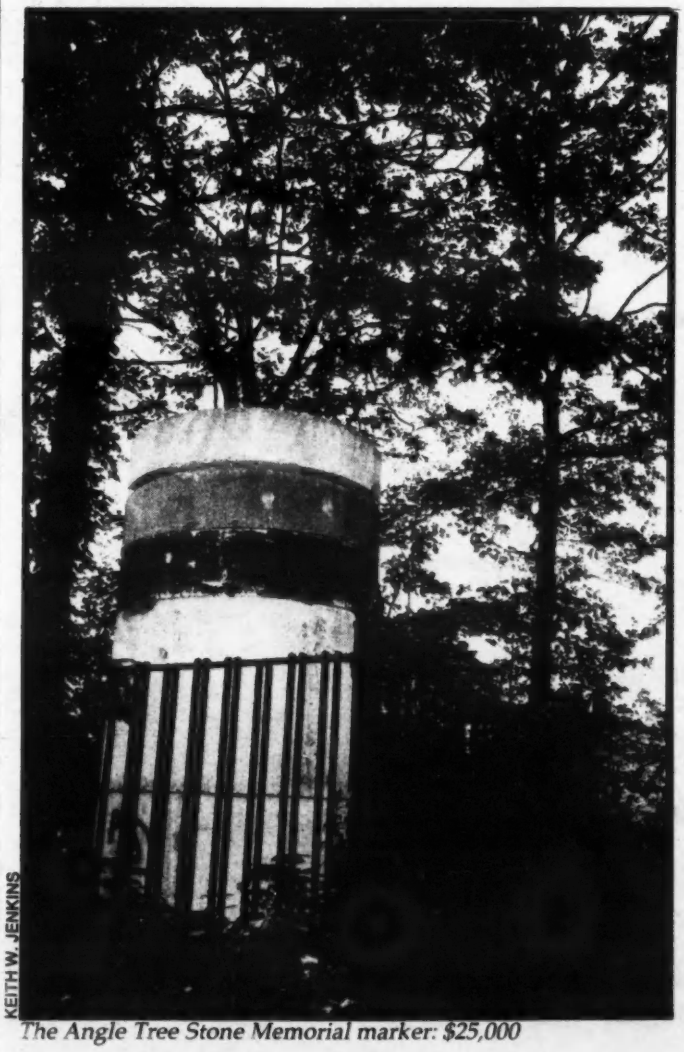
Sometimes the truest things are said in jest. It was 2:45 a.m. on the morning of June 24, and the 39 bleary-eyed senators debating the state budget had miles to go before they could sleep. Hundreds of amendments to the $7.3 billion spending plan had yet to be considered, and each one had a little something in it for at least one senator's district. Suddenly, the Senate's Democratic leadership suggested taking up 130 separate amendments in a single package. There was no objection. There was no debate. There wasn't even a vote. Just before Senate President William Bulger admitted the package of amendments into the budget with a single slam of his gavel, he paused to affect his inimitable twinkle. "I don't want to tell any tales," he said. "But I think there's a fire engine in there for Senator Locke."

With that remark, and with the subsequent gaveling through of the $14 million pork package, Bulger may have achieved the apotheosis of his chillingly effective carrot-and-stick leadership technique. The fire truck in question has been a symbolic badge of independence worn by Wellesley Republican David H. Locke, a sort of political Purple Heart won for the flak he's taken because of his persistent nagging of the majority party and its profligate ways. For years, Locke has tried at budget time to get the money for a new fire engine to protect the many state institutions (Medfield State Hospital, the Wrentham School, and Norfolk prison, to name three) in his district. Every year the nettlesome Republican's request is shot down. Locke's elusive fire truck had become a symbol of Bulger's power to keep dissent in the Senate chamber at a minimum. But when the smoke cleared the morning after the Senate debate, there was Locke's $120,000 "pumping engine," safe and sound.

Locke himself was not even in the Senate chamber to witness his victory; he was vacationing in the Bahamas (Locke swears he had been told the budget would not be considered until later in the week). So one of Locke's Republican colleagues, Senator Robert Buell of Boxford, who holds the token minority-party seat on the Senate Ways and Means Committee, offered the amendment for him. Naturally, Locke rejects the notion that a $120,000 fire truck could buy his silence, saying, "The budget is effectively tailor-made by two people, and they are the Ways and Means Committee chairmen of both branches. The rest of us, and the process, are nothing more than window dressing. We are about as useful as extra thumbs in the process."

But Locke admits that his nattering often hurts his own projects at budget time. "I've had to make an extraordinarily strong case for anything I have sought," he said. "I've had to carry a much heavier burden of proof." Still, that isn't a problem very frequently, for most of what Locke seeks are *decreases* in the state budget. Nevertheless, given his standing with the Senate leadership, Locke is fortunate that he represents Wellesley, and not Watertown, where public dollars are somewhat more in demand.

The seven Republicans in the Senate and their two dozen or so colleagues in the House made quite a to-do last fall when a fresh-faced young Democrat, Paul Davis of Wellesley, opposed Locke. Locke was essential, the Republicans cried, to preserving what little scrap of democracy was left in the Senate. Without him, the Senate Republicans would be down to six, one vote farther away from the eight votes



KEITH W. JENKINS

The Angle Tree Stone Memorial marker: $25,000

PETER SOUTHWICK

The scene of the raid

needed to force a roll-call accounting of each senator on sensitive issues. It is impossible to know whether Locke's presence in the chamber on the morning of June 24 would have emboldened enough Republicans to stand up to the Senate leadership (Locke says he "absolutely" would have protested lumping the amendments all together). But in his absence, not a single Republican member rose to object to Bulger's 3 a.m. raid on democracy.

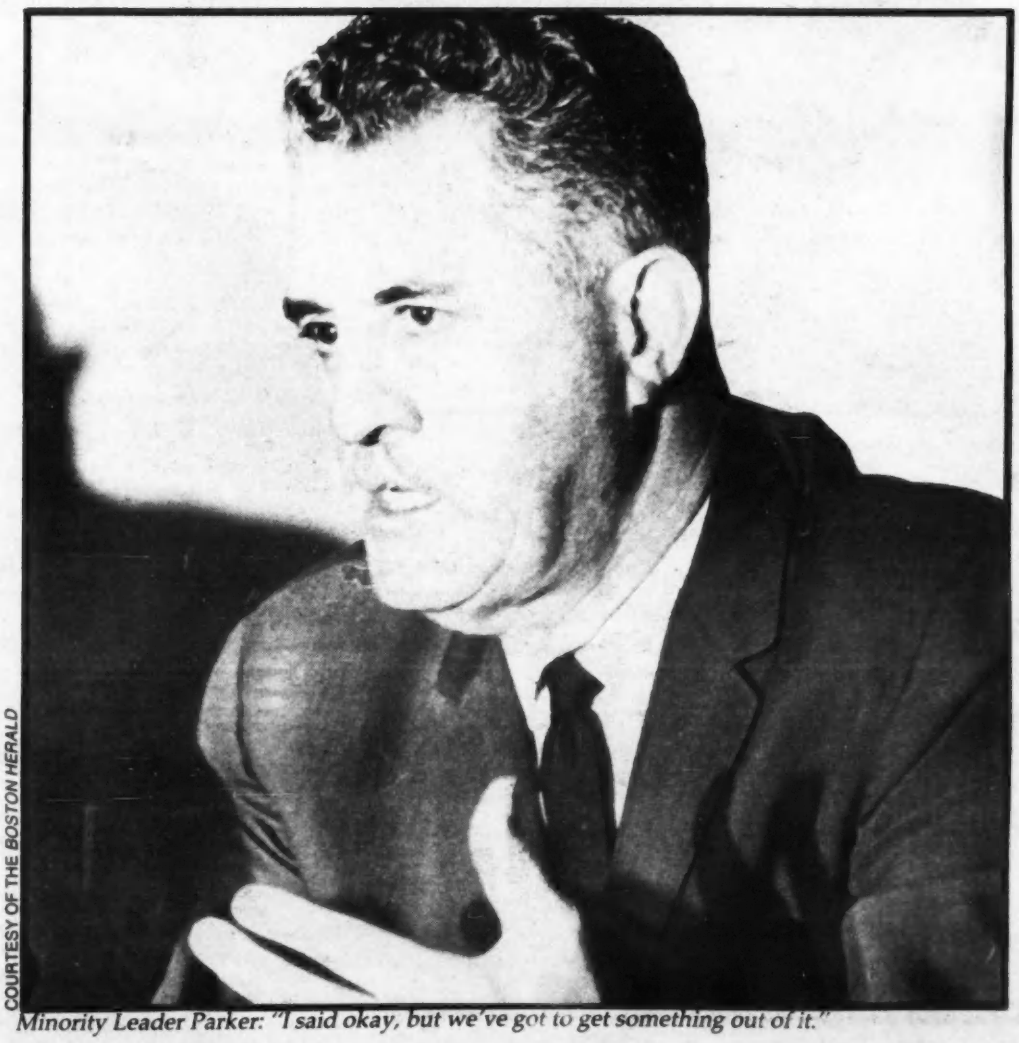
The next morning, while the senators slept, reporters elbowed into the already overcrowded State House News Service office, where the only compilation of all 130 amendments was available. The Senate Ways and Means Committee offices were locked tight, and rank-and-file senators knew even less about what was in the package than the reporters did. Even Frank Keefe, secretary of administration and finance for Governor Michael Dukakis, sent an aide to the news-service room to find out just how $14 million had been added to the budget. Even with the coveted list, translating what had come to pass in the predawn hours was no easy task; all 130 amendments had to be cross-referenced with the massive, three-volume Senate Ways and Means Committee budget (dubbed "the Red Devil" because of its blood-red cover) to determine what all the mysterious numbers really meant.

In fact, with a few exceptions, no single amendment was particularly egregious in cost or content. Still, the package demonstrates exactly why the Massachusetts Senate will never be "democratically run" as long as Bulger, a master manipulator, stands at the president's rostrum. The lumped-together amendments were chock full of the traditional goodies that get politicians re-elected, and every single senator, including all seven Republicans, got a bite. Of the Republicans, Senator Paul Doane of Harwich, an avid sailor, got $300,000 to dredge the Polpis and Madaket Harbors in his district. Senator Peter Webber of Great Barrington got $175,000 to fix a "partially collapsed timber crib" in his. Senator Edward Kirby of Whitman got funding for an additional position for the Plymouth District Court. And Robert Buell of Boxford got the budget for the Essex County Courthouse hiked by $21,000.

John F. Parker of Taunton has been the Republican minority leader for 15 of his 30 years in the Senate. In the committee package, Parker succeeded in getting 20 positions added to the staff of the Dever state school, which is in his district, and in getting the Attleboro District Court budget increased by a nice round $63,000. But Parker's most celebrated amendment was a $25,000 item "for the maintenance and protection of the Angle Tree Stone Memorial marker in the towns of Plainville and North Attleboro." Seems the first settlers to Massachusetts, around 1640, used a particular white oak tree to mark the border between the Massachusetts Bay and Plymouth Bay colonies. In 1790, after the state legislature discovered that the tree had died, it appropriated funds to erect a 14-foot slate marker on the site. Over the centuries, according to state Representative Kevin Poirier (R-Attleboro), who offered the Angle Tree amendment on the House side, acid rain and vandals have "chipped away" at the marker; the local historical societies now want to enclose it a glass case and build a paved parking lot for tourists who might wish to view this bit of history. "I've taken alot of razzing for this particular amendment," Poirier said. "But in a $7.3 billion budget, I don't think it stands out."

When asked if the Republicans' acquiescence to the 130 midnight amendments might harm his party's image as the final protector of open government, Parker was philosophical. "Look at it this way," he said. "If the Republicans' amendments had been taken up one by one, they would have been shot down. When they [the Democratic leaders] said let's bundle 'em — and I think that stinks — I

Continued on page 13



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Minority Leader Parker: "I said okay, but we've got to get something out of it."

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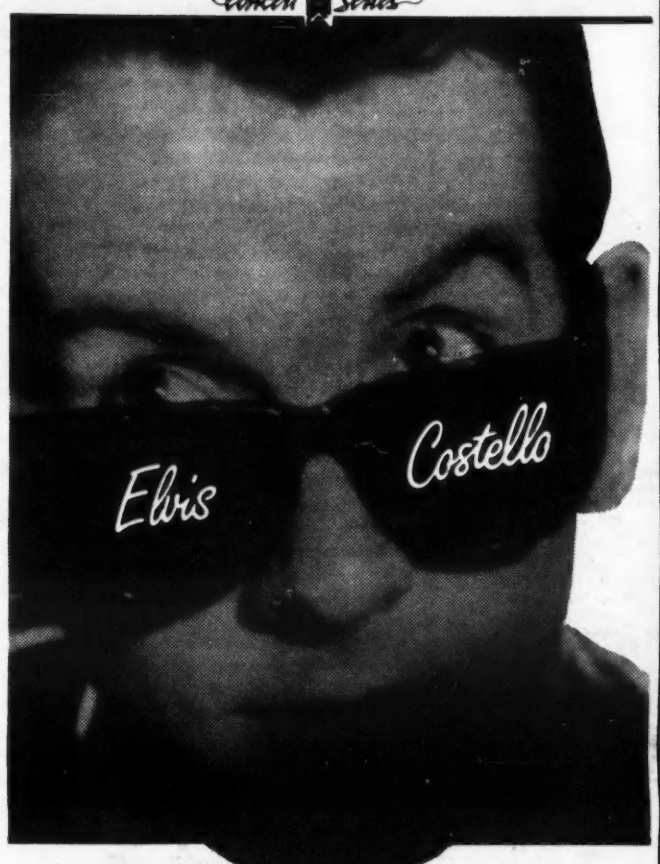

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August 14 7:30pm $12.50
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Quote

Continued from page 8

a dad sits at the kitchen table and coughs his head off until his son convinces him there's no need for this sort of thing and drags the old man off to be examined at the East Boston Health Center. (This spot was put together by "Bonzo Productions," an outfit named after the dog owned by one of the producers.) And something of a mini-documentary about the Holy Redeemer Church entitled "The Church Is Not a Building" (not to be confused with the ever-popular neighborhood T-shirt slogan "East Boston is not an airport") comes to life when one parishioner after another is seen mugging for the camera and announcing, "*I'm* the Church!" Earlier in the program, Father Michael Duffy of Holy Redeemer, who has himself been trained in cable-TV production, is interviewed live in the make-shift studio and describes himself as "a video freak." Yes, there are even video-freak priests these days, which very definitely tells you *something*.

Of course, the video tapes weren't all peaks. Far from it. One which featured folks busily engaged in line dancing to the tune of a song titled "Fun in the Sun" (by the Chance, an Eastie band) was a definite valley. Later on, however, a moving 10-minute documentary, "Wood Island Remembered," something of an oral history of a 67-acre Frederick Law Olmsted neighborhood park that was lost to Massport expansion during the Ed King years, was cablecast. And it was terrific, as were the tapes of basketball and hockey games (the sort of thing that is bound to be a huge hit if and when it is cablecast live over these local-access channels). Overall, then, this evening of locally produced programming was a whole lot better than most of the stuff this reporter has seen on Channel 7's own video magazine, *Look*. Which also tells you something. (Maybe it should tell Channel 7 something, since the station is in the process of dumping *Look* in September and offering its viewers a mere hour a day of a very different — though as yet unspecified — type of locally produced programming. Maybe it could use some of these neigborhood video freaks?)

Also featured on "Live from East Boston" was a decidedly proud Mayor White. He was approached by Channel 5 reporter Susan Wornick for an interview when he arrived, but backed off because the cable folks said this was *their* story, and they wanted Hizzoner exclusively. (White did talk to Wornick later.) So there was Kevin, saying that he was "a little nervous, even though I've been on TV 1000 times." If so, he covered it remarkably well. When the technicians were experimenting with split-screen stuff, it was White who figured it out immediately, and he began to dominate the program. "I can't stop talking. I've only got a few months left as mayor," he said at one point.

"I never thought I'd see the day," he added, "when people on the other side of the tunnel would want to come over here and watch television." And finally, the man responsible for selecting Cablevision Systems (out of Woodbury, New York) to wire Boston couldn't help bragging, "Where else can you get 52 channels for $2?"

Two bucks a month is indeed the remarkable base subscription price for cable TV in Boston. Note the word "base," however. "There is a very substantial variety of pay services available," observed Sid Whiting, general manager of Cablevision of Boston, using his spot on the show to promote the product. You mean viewers have a choice, he was asked. "Yes, sir," he responded. "For instance they can select the Playboy channel or not, as they prefer."

That happened to be the only optional feature he mentioned. But options are very much a part of the picture here. Cablevision won the Boston contract in the first place largely because it offered that bargain subscription rate — but in order to turn a profit the company must persuade lots and lots of subscribers to sign up for optional extras. Not included in the 52-channel base price, therefore, are (for example) WOR and WPIX-TV, the two independent New York stations that offer Yankees and Mets games. They are among a dozen other channels offered in Cablevision's "second tier," for an extra six bucks.

But that's not all. When Cablevision was bidding for the Boston contract, the company happened to be including the neophyte MTV (or music television) as one of the 52 basic channels. No more, though. Seems that godawful yet frighteningly popular 24-hour rock-video channel is now an optional extra for Bostonians, and then some. It can't even be simply purchased separately (as can the Disney channel, for example, which is available for an additional $12 per month). You see, Cablevision offers a series of bonus packages of channels, which it calls "Rainbow" (for a total monthly price of $29.50), "Rainbow Plus" ($39.50 a month) and "Rainbow Gold" (the ultimate package, at $49.50 a month). And Whiting tells us that MTV is available only as part of these extra-special — and extra-costly — packages. The same is true of Ted Turner's Cable News Network 24-hour headline service, and the brand-new (and popular) 24-hour country-music Nashville Network. If you want these features, or others available only over the Rainbow, cable in Boston is not such a bargain.

There are other complaints. Even as local-access programming has begun in East Boston, and as Cablevision has begun wiring Charlestown and Roxbury, not a single public-housing tenant in Eastie has access to cable yet, though the neighborhoods surrounding the three projects in East Boston have been wired. So it was that a group of residents of the Orient Heights project showed up at the Harborside School that night bearing such protest signs as "What's to celebrate? All we've got is static" and "BHA tenants are East Boston residents too."

"I'm disabled and I have to stay home a lot," said Ed McCue. "My TV reception is terrible. With the cable, I would have something to do, rather than just hanging around the house. That's why I'm here. To try to get it."

"We weren't invited to this party," said another public-housing tenant. "So we crashed."

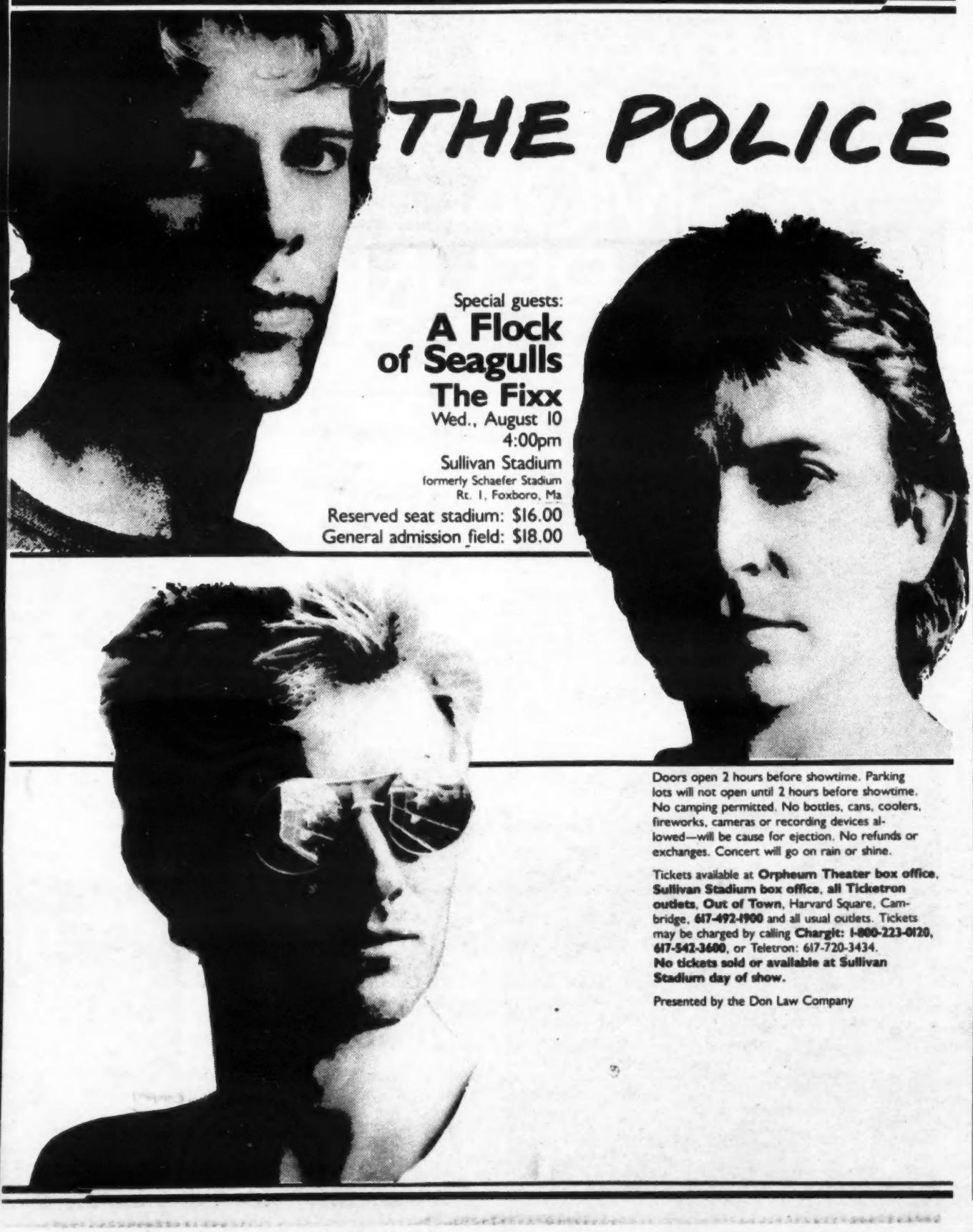
Cablevision's Sid Whiting was quick to admit that the wiring of public housing is behind schedule. "There have been a whole series of delays," he said, "caused by negotiating a series of contracts and specifications between Cablevision and the Boston Housing Authority." But those East Boston projects should be wired by the end of August, he said.

"They've finally begun the first stages of the process," agrees Kay Gibbs, executive assistant to Harry Spence, the court-appointed receiver who has been running the BHA. And it's about time, she suggested: "We've been talking to Cablevision for a year and a half now about how long it would take and how potentially complicated it would be to wire public housing. They didn't seem to get it." So the negotiations have gone on and on. Meanwhile, the BHA asked the Orient Heights tenants to remove their TV antennas from the buildings' roofs so repairs could be made. "I can get Channel 7 and Channel 5 and sometimes Channel 9 from New Hampshire," said Ed McCue. "Other than that I get nothing."

So there's an untapped cable market here. "I've talked to my neighbors," said one of the Orient Heights tenants, "and most of them want more than the basic package." Contrary to popular belief, cable profits do not necessarily come from the affluent.

And the more money Cablevision gets, the more those public-access channels get funded. This year, under the terms of its contract with the city of Boston, Cablevision is pledged to giving a half-million dollars to the Community Access and Programming Foundation. Next year, the grant could be more than that, if Cablevision is showing a profit.

Provided, that is, that cable interests are not successful in getting Congress to agree to Senate Bill 66, which is designed to exempt the industry from the restrictions in its municipal agreements. Who knows what cable companies would offer then? "So far, Cablevision has been extremely supportive," said Deborah Hill, who trained East Boston's enthusiastic cable programmers. "But if those agreements are no longer binding, local access is thrown to the wolves." Local-access programming is, after all, one of the most useful things cable TV can give us. But there's no money in it. □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Doors open 2 hours before showtime. Parking lots will not open until 2 hours before showtime. No camping permitted. No bottles, cans, coolers, fireworks, cameras or recording devices allowed—will be cause for ejection. No refunds or exchanges. Concert will go on rain or shine.
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Budget

Continued from page 11

said okay, but we've got to get something out of it." A more ringing endorsement of the carrot-and-stick technique could not have been uttered by Bulger himself. "It's part of the game," Parker said.

The little accommodations, of course, weren't limited strictly to the Republicans. For several months, a group of liberal Democratic dissidents in the Senate has been meeting semi-secretly to discuss "united we stand" strategies for tax reform and other issues. Although they are hardly a monolithic bloc, the half-dozen liberals in this ad hoc "progressive discussion group" at least have the potential to make trouble for the leadership. But the late-night amendments worked their pacifying magic on them, as well. Senator Alan McKinnon (D-Weymouth), who surprised many by standing up in the Senate last December to decry the lame-duck "feeding frenzy" that took place in the last days of the King administration, nonetheless won for his district $100,000 to construct a protective wall at Allerton Bluff, in Hull, and $72,000 extra for Hingham District Court. Senator Jack Backman (D-Brookline), who repeatedly crosses the leadership on human-service issues, scored with $46,000 for legal aid to prison inmates. Even Senator Paul Harold (D-Quincy, who was on the stick end of Bulger's leadership two years ago, when a small demonstration of independence cost him hundreds of thousands of dollars for Quincy Junior College, this time nabbed $30,000 for increased MDC police patrols on rowdy Wollaston Beach.

Freshman Senator Richard Kraus (D-Arlington), a staunch member of the progressive caucus, won $150,000 to fund a "master tax commission." The idea was endorsed by the Massachusetts Democratic Party at its convention last April and by the *Boston Globe* in an editorial the very morning of the Senate debate. The commission would, if accepted, review the entire Massachusetts tax structure in view of the many new developments in revenue and finance, developments like court-ordered property revaluation, classification, and Proposition 2½. Similar commissions in other states have helped frame a more informed public debate on tax policy, but some fear the creation of the tax commission here is just the first step toward a tax increase. This view is fueled by the long list of progressives who support the commission, and by the abiding belief that the commission will recommend, as the *Globe* put it, "changes in the tax structure . . . to redistribute the burden across the population of individual, household, and corporate taxpayers."

Many of the 130 giveaways in the Senate budget (like the funds for the master-tax commission) are still subject to reduction or elimination in a conference committee appointed by both the House and Senate to iron out differences between their two versions of the budget. "These amendments are offered to make the senators look good in their districts," explains Senator Locke, "but many of them have a short lifespan and the members know that when they request them." If, however, both the House and the Senate have accepted an amendment, it is immune to conference-committee squabbles, and can be eliminated only by the governor's veto. Both branches, for example, have given the nod to the Angle Tree Stone Memorial fund. Representative Poirier, the stone's sponsor in the House, holds roughly the same token position on the House Ways and Means Committee as Republican Buell does in the Senate. (Seemingly token or not, that position does have its advantages. When asked whether he was surprised that a project sponsored by Republicans in both the House and Senate survived, he laughed. "Where I am on the Ways and Means Committee maybe helped a little bit," he said.)

One last note on Senator Locke's fire engine. The representative on the House side who most cares about fire protection in Medfield is Andrew Natsios, whose district includes the state hospital there and who just happens to be chairman of the state Republican Party. Last year, the Locke fire truck was killed when it failed to survive a conference-committee debate. This year, however, the little engine that could is protected by its acceptance in both legislative branches. And who sponsored the fire-truck funding on behalf of Natsios in the House? None other than House Ways and Means Committee Chairman Michael Creedon (D-Brockton), who is not considered as slick as his Senate colleagues. But Creedon proved he can take a page from Bulger's book and pay off the opposition with the best of them. *He* just does it while the sun shines. □

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WNEV-TV BOSTON

Shuttling through sexism

PHOTOS BY WIDEWORLD

Ride at play and work: does this really have to be a big deal?

Continued from page 1

self-congratulatory clamor, one small voice in the wilderness was nearly overlooked.

"It's too bad this is such a big deal," Ride remarked during a NASA press conference. "It's too bad our society isn't further along."

When the Soviets sent Tereshkova into space, it was an action motivated by the kind of ideological concerns many feminists would have liked NASA to embrace years ago. But pure ideology has a way of backfiring. Nikita Khrushchev reportedly conceived of and personally ordered the flight of a woman cosmonaut. But Tereshkova was poorly prepared and inadequately trained; she became severely ill during her flight, which was something less than even a qualified success. It was not until 19 years later that the Soviets sent another woman into space — this time a well-trained, well-prepared test pilot.

NASA was not bothered by ideological concerns when setting up selection criteria for the first group of astronauts. It was decided that the ideal astronaut would be a test pilot (even though in those early days the two most critical stages of the flight, launch and re-entry, required little if anything that remotely resembled flying), and that, almost by definition, meant a male military officer. Christopher Kraft, former director of the Johnson Space Center, tried to explain just this point to *Time* in an interview before Ride's flight. But *Time* would have none of it. "In other words," the magazine said in an innaccurate but politically impeccable paraphrase, "the space agency did not believe it could find female pilots good enough to handle the challenge of space flight."

With space-program cutbacks in the late '60s and early '70s, the recruitment of astronauts was suspended. When it began again, in 1977, NASA had broadened its search to include scientists, physicians, and researchers. Women were specifically encouraged to apply. There are now 78 astronauts in the program — including seven women, four blacks, two Jews, and one naturalized Chinese. And while their numbers are in no way reflective of their presence in the general population, they probably are pretty representative of the percentage of astrophysicists who are female, or test pilots who are black. And, whether you like it or not, NASA is giving every appearance of being sex- and race-blind in the assignment of shuttle crews. Sally Ride was assigned to the seventh shuttle flight not because she had a catchy name, or because NASA brass decided it was a good time to send a woman into space, but because the flight was the first to employ kide's specialty: operation of the shuttle's 50-foot robotic arm. The first black to go up will doubtless receive his crew assignment for similar reasons.

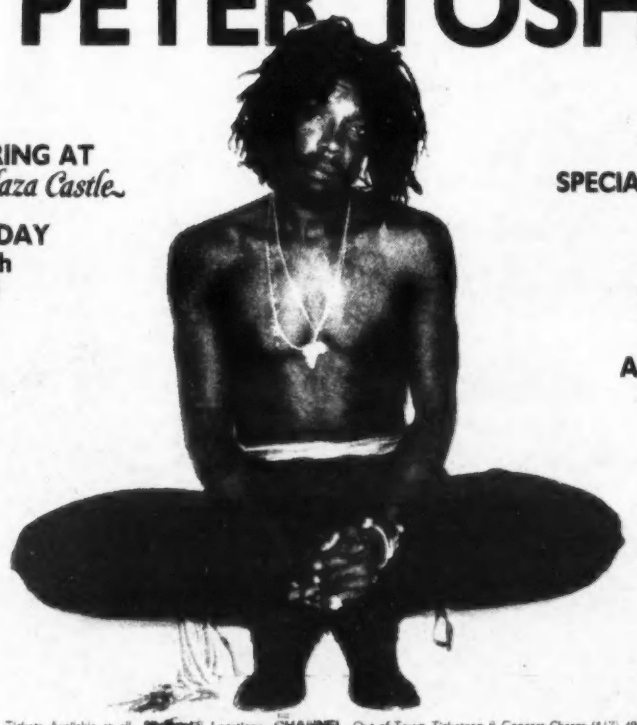
A local Columnist of Note has suggested we celebrate Sally Ride for her "First Woman" status, adding her name to the long list of women who have been first — after men — to achieve particular milestones. In some instances such designation is warranted. Elizabeth Blackwell had to overcome dozens of obstacles, all sex-related, to become the first woman doctor. But as Ride herself would be quick to point out, that was not the experience of the first woman launched into space from American soil. Ride did not have to battle her way into the space program. Again, when Ride applied, NASA was encouraging women to apply. Of the 8379 applicants that year, fewer than 40 were selected. Sally Ride became one of the 40 not because she was the best woman, not because she was better than the men, but because she was among the best potential astronauts.

Focusing on Sally Ride's sex, as she suggests, reflects poorly on our society. It also tends, somehow, to diminish her achievement, as do labels like "best woman poet" or "leading female stockbroker." When equality arrives for real, we will talk not of women writers, astronauts, or executives, but of writers, astronauts, and executives who are women. □

STRAW BOSS THE CHANNEL WFNX Phoenix

PRESENT

PETER TOSH



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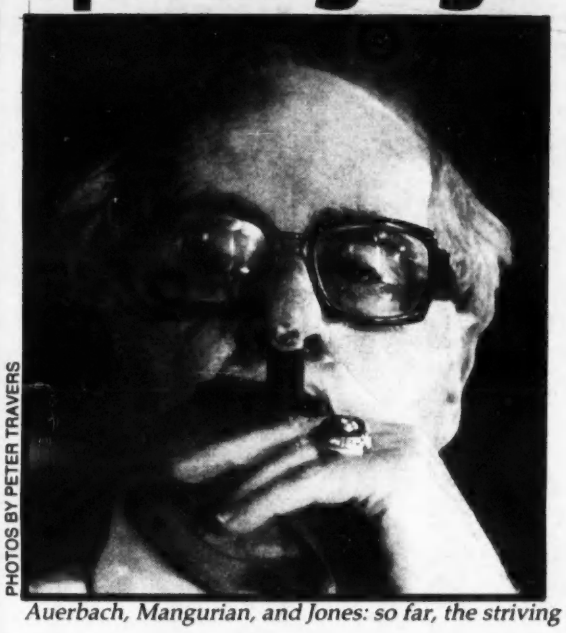

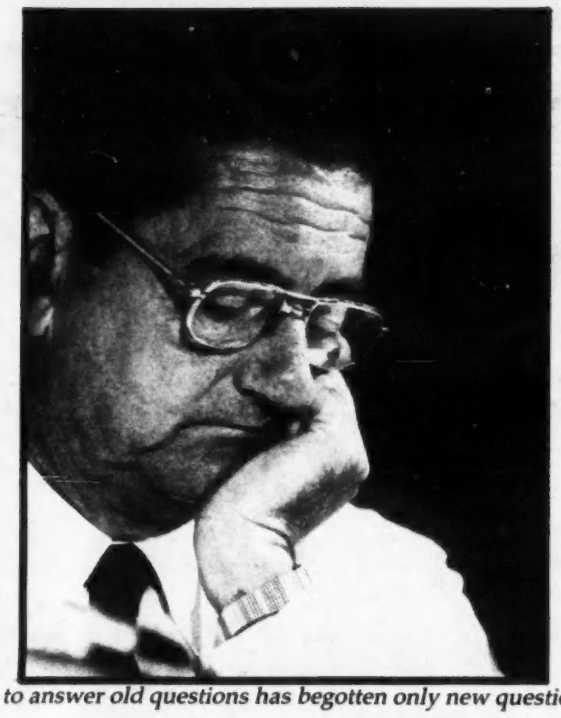

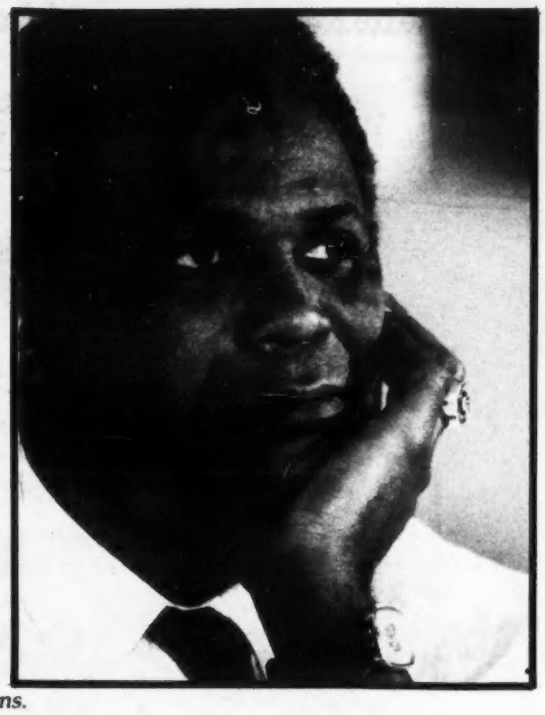

PHOTOS BY PETER TRAVERS

Auerbach, Mangurian, and Jones: so far, the striving to answer old questions has begotten only new questions.

Tangled up in green: The new Celtic order

by Michael Gee

The tipoff that it's a new era came as the Celtics were explaining just why they had selected Greg Kite of Brigham Young as the 21st most valuable property in the 1983 NBA draft. Assistant coach Jimmy Rodgers was one of the spokesmen, looking at his chart and detailing the virtues of Kite's game, the primary one being that he's just an inch shy of seven feet tall. What Rodgers said was in no way remarkable, but that he spoke was. In four years of covering the Celtics, this reporter had never — repeat, never — seen Rodgers offer public comment on any events he witnessed or participated in. "Hello" was about as chatty as Jimmy Rodgers ever got.

The assistant, brought here by Bill Fitch, was his boss's silent sidekick. Rodgers compiled the charts, notes, and scouting reports the data-hungry Fitch demanded, and then stayed the hell out of the way. He is still compiling data, but now, apparently, he'll be allowed to speak about his work. In fact, all the Celtic management people and coaches — Harry Mangurian, Red Auerbach, K.C. Jones, Rodgers, and Chris Ford — had a turn at the microphone during the deadly dull proceedings. As far as content went, Auerbach offered the most revealing insight when he lauded Kite for "taking up a lot of room under the middle." (With that rationale, Boston should have considered making a Coke machine its number-two choice.) But as with Rodgers, content wasn't important on draft day. What the Celtic brass were trying to do was hum a few symbolic bars of "Friendship," followed by an encore of "We Can Work It Out."

They're working, at any rate. In the past three weeks, the folks who run the Celtics have been in a positive frenzy of activity, striving with might and main to solve, or at least alleviate, the franchise's problems. You know, those nagging little questions — like where they're gonna play, and who's gonna play for them, and (last but not least) who eventually is gonna wind up signing the paychecks. So far, as is so often the case with sweeping reorganizations of sports franchises, all the activity has accomplished has been to replace old questions with new ones, or even to add new questions on top of the old ones.

Forget the question of where the Celtics are going to play: come late October, they and we will be packed into the wretched old Garden for yet another year, and the prominent Connecticut businessmen who made that ballyhooed offer to have Boston play half its games in Hartford will be back home in the Insurance City hustling for Whalers tickets. (The newly optimistic Mangurian is now talking about buying half the damned building; it remains a safe bet that you will find his club at its old address whether that deal works or not.) Forget, for now, the ownership question: Harry Mangurian is too busy warring with the Knicks to do any serious evaluating of potential successors (assuming he's still looking for some). Forget, too, the most vital question, about who is to be Auerbach's successor as the

Continued on page 18

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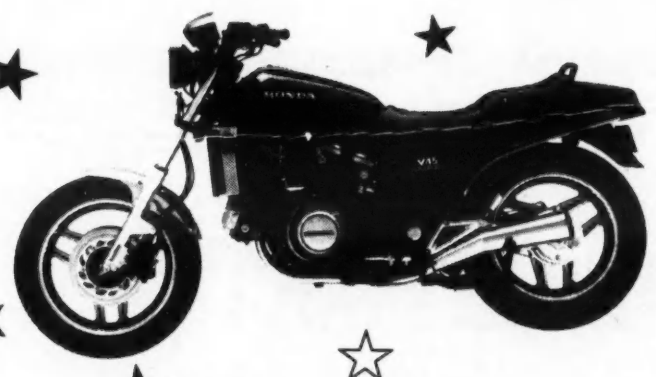

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Sports

Continued from page 16

franchise's leader when he finally carries out his threat to retire. The Celtics have. (For his part, Red has apparently given as much thought to his replacement as Louis XIV did to his.) No, merely concentrate on the mundane problem of who is going to suit up for the Celtics in 1983-'84, and there are more than enough questions to go around.

The best clue to solving the riddles might well be found in the largish but otherwise unnoteworthy person of Greg Kite. If the Celtics are high on this young man's potential as a pro, they are just about the only ones in basketball who are. But should Kite take up no room except on the middle of the bench, his very acquisition speaks volumes about what the Boston roster might look like come fall.

Boston's first move last week was to trade Rick Robey to the Phoenix Suns for Dennis Johnson, a deal we will return to later. According to Auerbach and his helpers, Kite was therefore needed because without Robey, "We don't have a backup center for Robert Parish."

Oh? Well, it's true we won't have Marvin Webster to kick around next year. The Celtics' flurry of activity has had one productive result — the Knicks appear to be more confused than our guys are. Matching the offer sheet for Webster instead of bidding him a fond farewell is an act that defies explanation. (Except this: once again we have seen the true basis of Red Auerbach's genius. He realizes that the intellectual candlepower of most NBA franchises is so low that if he merely offers opposition teams the chance to make a mistake, they'll promptly take it.)

But what about Kevin McHale, whom Auerbach last Tuesday listed in a teeth-clenched growl as a returning Celtic? Kevin, though not exactly a Celtic (he's a free agent, accountable to no franchise) isn't exactly *not* one, either, for he has yet to sign (or even receive) that widely heralded Knick offer sheet. Now, having shot themselves in the foot through their re-acquisition of the nubbed Eraser, Gulf and Western and its tall subsidiary are likely to take their own sweet time figuring out how to fit McHale into their budget. That's McHale's problem, not ours. You have to keep your eye on the Celtics here — and despite their protests, you have to believe the Celtics think McHale will eventually be a Knick, for they alternate their fierce pledges to match New York's profligate largesse with plaintive whines that the Knicks are violating the "salary cap," that oft-mentioned but little-understood provision of the new basic agreement the owners and players hammered out last March. Maybe the purported Knicks offer is a violation of the rules, and maybe it isn't (only the Supreme Court will ever know) — but the Boston complaint certainly sounds like a trial balloon for an excuse.

If Messrs. Mangurian and Auerbach want to pay Kevin McHale more than a million a year for his services (pricy, but not an unrealistic market quote), they've had a year to make their play. Without going into the vague charges of agreements reached and then reneged upon, let's merely note that the Celtics have managed to avoid signing the guy. Some days, they gloat over their cleverness in getting the Knicks to pay big money to Webster, Sly Williams, and Rory Sparrow — which is a fine thing for those three guys but seems a little irrelevant to the restructuring of Boston club. On the days when it looks as though the Knicks were really and truly going to get McHale on board, Boston management is reduced to crying that the Knicks have broken the rules. Isn't that the quintessential loser's moan?

Auerbach even sank to the last, futile resort of sports management last week — he called a press conference to berate McHale's agent, John Sandquist. I, for one, was shocked to hear that McHale was employing a financial counselor determined to squeeze every last dollar for his client, someone who'd stoop to "using" the Celtics and the Knicks to further his greedy ends. I'd never let a guy like that talk money for me, no sir.

Whatever the outcome of this little game of financial chicken, we'll have learned something. Should McHale end up getting rich in New York instead of here, we'll see again that, like most smart people, Red Auerbach is capable of razzling his own dazzle on occasion. And should the Knicks wind up with Webster and without McHale, we'll know that we should sell all the Gulf and Western stock in our portfolios, *right away*.

* * *

The case of Dennis Johnson is almost a relief, since it involves thinking about the game and not about the business of basketball. The guy is unquestionably a real live NBA ballplayer, a guard possessed of outstanding skills. Also unquestionably, he has been traded twice in the past three seasons. He has gone from being one of the stars of a championship team to being your basic NBA gypsy, good enough to be attractive to a contending team, but not enough (not yet, anyhow) to put said team over the top. The question before us is, how come?

We certainly don't have to explain why Boston should be attracted to him. The Celtics wanted a defensive guard, which DJ certainly is, and they certainly couldn't have made a better deal for Rick Robey. It'd be nice if Rick could regain the use of his atrophied skills in a new location, but there's no doubt Phoenix has gambled. Which brings us back to our question, in a different form: what did the Suns bet?

The rumors about Johnson's character, ability to work with others, and all those other intangibles need not concern us for the moment: that stuff is hearsay, pure and simple. (Sidney Wicks, let us recall, was praised to the skies by Portland when the Blazers finally unloaded him; Paul Silas was labeled a malcontent in his early years in the league.) If we concentrate simply on what Dennis Johnson has shown on the court, the evident conclusion is that he can indeed be a valuable member of the Boston franchise, but only if he significantly alters portions of his game.

Namely, Dennis Johnson must realize that his outside shot is nowhere near as good as he has assumed it to be for the past four or five years. As the old saying goes, he's a scorer, not a shooter. He can light up the board, but generally not when his team is running plays to get him open 18-footers. The Suns, who have a real deadeye in Kyle Macy, were unable to find the gifted Johnson a satisfactory assigned task, and so decided to dispense with his services.

The Celtics spent all last year unable to find satisfactory assigned tasks for any of their guards. Now, they have acquired

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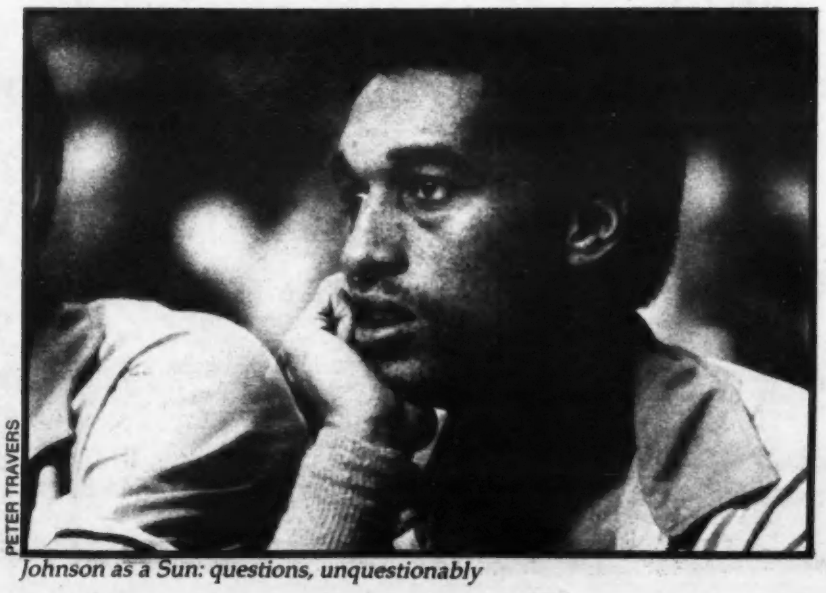

PETER TRAVERS

Johnson as a Sun: questions, unquestionably

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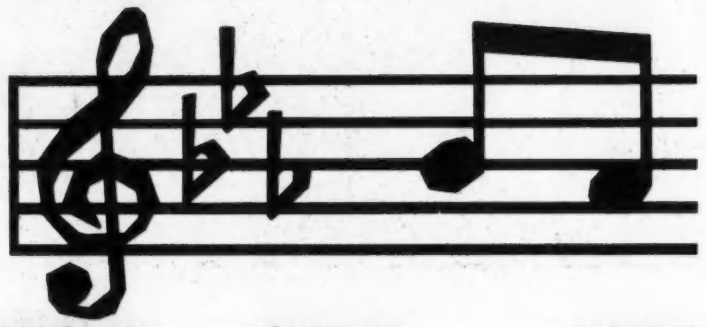
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Sports

Continued from page 19

one who has not fit well with his two previous teams, both of which were among the league's stronger squads. Is Johnson to be a better Quinn Buckner, a stronger Danny Ainge, or what? Perhaps Auerbach and Jones know precisely what and will be gloriously vindicated. Perhaps also, more will be less once again, and that sweet sense of having swindled someone that is such an important element in Celtic personnel moves will backfire on management once again.

And so the uncertainty continues. There's nothing inherently wrong with that: Auerbach built his legend on keeping the other SOBs off-balance. It was easy most of the time, because he had such a clear sense of what he wanted to do. But the Celtic moves of the past weeks smack of the dark era of the late '70s, when guesswork was the order of the day. History suggests that experimenter is not a comfortable role for either Auerbach or his team.

* * *

Talk about perennials. This reporter has always maintained that writing about baseball's All-Star Game was the last refuge of the lazy writer with space to fill. But really, folks, what I have to say is sensible, creative, and *important*.

Yeah, if the players and the managers voted, the selection of starting players might be more equitable. But maybe not, too. If the inside guys are such acute judges of talent, why is it that two or three pitchers every year go bullshit when left off the squad by the manager of last year's pennant winner, presumably a resident genius of the sport? If pressed, I admit I'd rather have the voting returned to the players. But if it isn't going to be (and it won't be soon), why should we quibble about who the fans *do* select?

In the All-Star Game, both teams employ all but one or two of their 28 players. That being the case, does it matter which eight men start and play the first three innings, aside from the honor of it all? And if honor's the name of the game, it strikes this reporter as only fair that the fans get to vote on at least one of baseball's tokens of esteem. Surely they haven't done any worse than the Hall of Fame voters — who, lest we forget, are sportswriters.

The median age of the All-Star voter is about nine. The aging veterans do get more consideration than some others. There are absurd campaigns to vote, vote, vote for the home team. Celebrity is rewarded as much as performance, and the Roses, Lynns, Jacksons, and Yastrzemskis are indeed selected ahead of more worthy competitors. And it's true: the best way to make the All-Star starting lineup is to do well in the previous World Series. And so bloody what? It's an exhibition, and by definition an exhibition is for the benefit of the audience, not the exhibitors. If the balloting creates arguments about baseball, so much the better: it's a fine way to while away the dog days of midseason and midsummer.

So if Peter Gammons and other baseball savants want to bitch about the fan voting, it's fine with me. I will point out, though, that blaming National League fans for American League selections one doesn't like is a pretty inflamed conspiracy theory for explaining the Junior Circuit's feeble performance over the past 20 years. And in the end, it seems to me that if this country can live for four years with the people's verdict on Ronald Reagan, then it can live for four days with the decision to slight the wondrous Eddie Murray for a measly .400 hitter like Rod Carew. □

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Letters

Continued from page 4

Copeland). Part of her analysis, therefore, falls flat: *all* Police albums have contained one or more songs from either Copeland or Summers or both.

The glib *Phoenix* writing style that Millman has mastered would go over better with correct information.

Noel Boulanger
Boston

Joyce Millman replies:
I did indeed miss those credits.

ACADEMIC DEBATE

Sir John Van Dyke's rebuttal (Letters, May 31) to my letter (Letters, May 24) smacks of "reactionary right-wingism," if not just "Harvard loyalism." His reply symbolizes the core of the problem in America today — narrow-visioned academicism in expense of intuitive knowledge. My letter was emotional because my convictions are unshakable on the subject of that democratic disease called "conservatism." If my letter was emotional, then Van Dyke's in comparison was outrageous.

It is conservatism that has reversed 25 years of social change in this country and it is that same conservatism that is destructive to the attributes of a capitalistic democracy. It is class consciousness based on the dollar in this country that is keeping social change from happening. It is this very class consciousness of all Ivy League schools that perpetuates and in fact does broaden class divides both economically and philosophically. Van Dyke missed my whole point. The very defensive turbulence of his letter gave him away. His flaming rhetorical vocabulary is saturated with "blind faith." His leter was out of context, absurd, and "below the belt."

Van Dyke's challenge to me to name another university that is "more a conduit for social mobility" was evasive and irrelevant. If he would have used his "conduit for social change," his sincerity would have been in the right place at least. As to what Van Dyke meant by "social mobility" is anybody's guess (more rhetoric). If he means jobs and activities that keep people asleep to the existing destructive effects of a fascistic capitalistic system, then that "mobility" is in itself perpetuating the "herd consciousness" that is the blight of American society.

Van Dyke's letter was as exaggerated and insensitive to the real issues as he alleged mine to be. His accusation of my being against Walesa speaking here at all is an outright lie. His implication that I am an advocate of the very social problems that enrage me is insane. Here again, Van Dyke used "gangland rhetoric." It is his perceptions that are distorted ("misplaced") and not mine.

Walesa's presence at Harvard still is preposterous. Waleas's speaking to the "academic cast" at a "conservative mold" (Harvard) would be like pounding straws into concrete blocks. The social change that this country desperately needs will never be instituted by the Ivy League-educated but by petition by the people. Walesa's speaking in this country would be more effective in the Boston Common than at Harvard Yard.

Brian Carl Hart
Cambridge

THE ROLL OF THE CRITIC

I have never before written a letter in response to a review or column. But Kenneth Baker's latest column (Arts, June 21) compels me to write.

In January, at the Boston Visual Artists' Union, Baker spoke at some length on the travails of being a local art critic: an unconcerned audience, insufficient copy space, paltry wages, and an indeterminate impact. On the critic's role (the evening's topic), Baker expressed an opinion that the principal task is to help educate the readers; advertise current exhibitions; offer information on the artist; suggest methods by which to approach an artwork; and outline relationships between these works and wider trends on the art world. It is by these very standards that I find his recent column so repugnant.

My focus is on Baker's difficulty with paintings of "psychological vibrancy that seem inexplicable in terms of their manifest content." However, whereas the reviewer mildly remarks that he is "not convinced that [Bill] Jensen's paintings do more than mystify," he is perfectly confident in leveling a virulent attack upon the "broody artlessness" of Joan Snyder and the "highly emotional reactions" of some who attended her exhibit.

It is perhaps the most spiteful review I have had the displeasure to read. Viewers moved by Snyder's paintings are either "suckers for any brand of sentimentality," "ignorant of art or the difference between genuine and spurious feeling," or those who need "an excuse to cry." Jeepers, Mr. Baker, no wonder it's so hard being a local art critic — what with all us slobbering yahoos out here. Yet I dare say, minds and eyes of subtlety and erudition have found Joan Snyder to be a stimulating artist. I hesitate to label Barbara Haskell, Patterson Sims, Carrie Rickey, and Hayden Herrara as whimpering cretins.

The review mentions only one painting — a dangerous tactic in that a work seen or reviewed in isolation may result in a simplistic interpretation. Baker seems to acknowledge as much in his remarks on Terry Winters. To neglect the other works exhibited is especially unfortunate when the reviewer tosses off phrases like "willful ugliness," "work . . . which confuses gracelessness with honesty and manipulation with meaning," and this gem: "to those who have other uses for art, Snyder's recent work offers nothing." Such remarks are not reasoned criticism — they are abusive rhetoric. I am very interested in what Baker considers "uses for art." Maybe he'll tell us sometime.

Baker and I obviously disagree on the merits of Joan Snyder; on the other hand, we share an enthusiasm for Carl Andre. It is not the intensity of opinion but the arrogance of method to which I strenuously object. A negative review can be most illuminating, if the writer presents a critical armature for his/her unfavorable opinion. Unlike Joan Snyder's paintings, Kenneth Baker's column truly offers nothing, save a critique with all the sophistication of the statement, "My kid could do that." Who's being the yahoo?

The role of the critic is to educate, not berate. The review was more than merely thoroughly unprofessional, it was cowardly.

Mark Palmgren
Boston

A TASTE OF TEXAS

To Gail Galdwell:

I suppose that I am the only person in San Angelo who reads the *Phoenix*; thus this bottle of strong *picante* sauce will be the only one you should get from here.

To explain: I am a transplanted Bostonian (I lived most of my 28 years in Boston before taking up a career here), so I try to keep in touch with the native sod through the *Phoenix* and the *Globe*. I saw your little blurb on the sauce (Lifestyle, May 31), and a quick trip to the local Safeway produced a bottle of the strong variety. Enjoy.

Robert F. Bluthardt
San Angelo, Texas

CORRECTIONS

Because of a reporting error, our "Urban eye" item headlined PEDALATRICIAN (Lifestyle, June 28) contained incorrect prices for two procedures offered by "bicycle doctor" Stuart Kelter. Kelter actually charges $10 for a tuneup, and an additional $5 to $10 for straightening both wheels.

In the same issue, we inadvertently omitted a photo credit in the Arts section. The portrait of Rickie Lee Jones on page 8 was taken by Susan Wilson.

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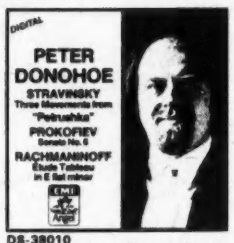

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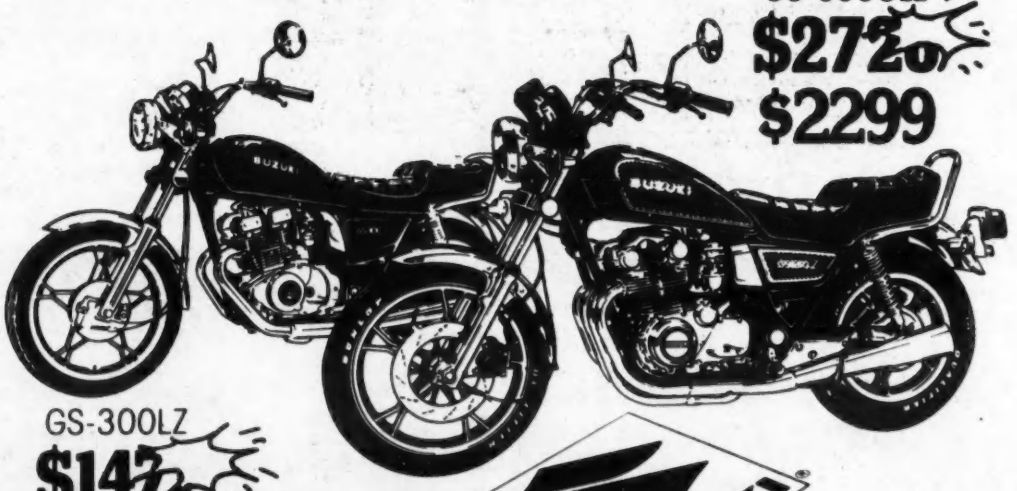

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Justice

Continued from page 7

moved into other things besides selling pot and selling heroin," he recollects. "I started breaking into places, mainly pharmacies, to get the drugs. That way I had the drugs. They were there for me. I didn't have to do anything else. I could just shoot up as much as I wanted," he recalls. With two other junkies, he began pulling a string of B&E's on the South Shore. He was first arrested at gunpoint inside a pharmacy at 17. A spate of arrests followed on charges as serious as armed robbery. He was first committed to Concord, for five years, at 19. By this time he had a falling out with his brother, and had ceased all contact with his father.

He says that he tried to keep his nose clean at Concord. He earned a Graduate Equivalency Diploma there. Although he smoked a little pot, he claims to have stayed away from the harder drug scene. He even contacted a drug program in western Massachusetts to make arrangements for coping with his drug habit when he got out. He went before the parole board twice, and was twice denied parole. Each time he had to wait a year before he was eligible to be considered again.

Eventually he was transferred to a prerelease center in Shirley. In August of 1975, after returning eight hours late from a furlough — and thus being listed as an escapee — he was transferred to a drug-treatment program at MCI-Bridgewater. From Bridgewater he was transferred back to Concord. When he was released, in 1977, he moved in with parents of a friend in Quincy.

Babcock had been out of jail for about eight months when a Norfolk County grand jury indicted him for two armed robberies. When he got word through a friend that a warrant had been issued for his arrest, he went on the run. He was on the lam for about three years, during which time he sporadically visited his sister in Maine. Although she was clean, he began to take hard drugs again.

In 1980, MDC police in Dorchester tried to stop him for running a red light. At the time he was drunk and in a stolen car. When he saw the blue lights he pulled over, though he had no intention of really stopping. When the cops pulled in behind him, he sped away, sideswiping a couple of cars and eventually colliding with a parked car in Andrew Square. The cops arrested and booked him. He gave an alias, hoping to be released on bail so that he could flee again. That was not to be: during an arraignment on a default warrant issued by the West Roxbury court, the cops discovered who he really was. When his real name was fed into the system the pending warrants just kept pouring in, as did a violation notice from the parole board. "That's when I realized that I wasn't going anywhere for a while," Babcock reflects. "In a way I was real depressed. In another way I was almost relieved. I could stop running at least. I was saying to myself that it's better that it happen now than maybe when I'm 35 or 40 or something. At least now I can do the time and get out and still be, you know, healthy."

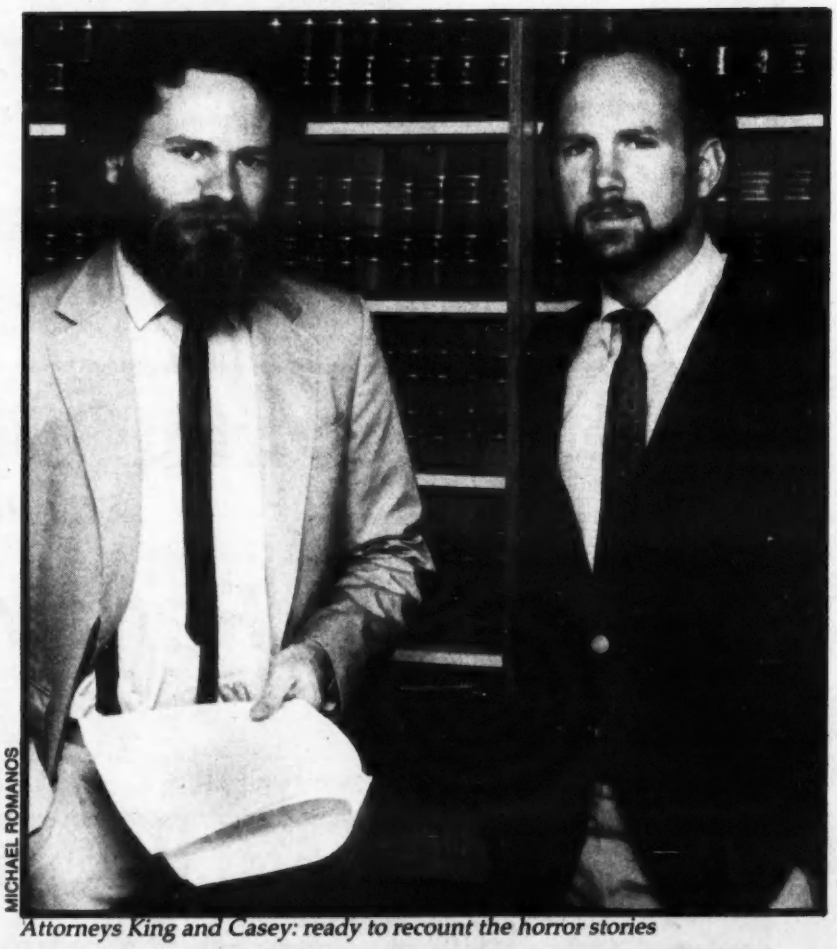
* * *

Babcock's federal lawsuit is based on two legal principles embodied in amendments to the United States Constitution. To begin with, because of the nature of the place, he alleges that his very incarceration at Deer Island violated his constitutional right, guaranteed in the Eighth Amendment, to be free from "cruel and unusual punishment." Further, he claims the beatings he sustained amounted to "the summary administration of corporal punishment" without recourse to the "due process" guaranteed by the 14th Amendment. (Although, for example, there is no doubt that Babcock participated in the trashing of the Plant, he should not have been punished for his participation — by being beaten or in any other way — without first having a formal hearing to establish his guilt.) Babcock wants money for the pain and suffering to his body *and* he wants a declaration by the court that his rights were trampled on.

Although most of the recent activity concerning Deer Island has taken place in state Superior Court, where Judge Edith Fine has presided over litigation to upgrade the place and bring it into conformity with acceptable standards for a prison environment, Babcock is pressing his suit in federal court. Whether the suit is tried or settled out of court, the decision to seek a federal forum means renewed publicity, heightened scrutiny and another opportunity for a judge and jury to pass judgment on Deer Island prison. To prove the part of their suit that asks for a declaration of infringed rights, Babcock's young attorneys, David Casey and Ken King, can be expected to recount for Judge John McNaught and a jury all of Deer Island's recent misdoings and horror stories. Interestingly, much of what is known about what goes on behind the prison walls has come out in previous litigation or through legalistic adminstrative hearings and public-health audits.

In recent statements to the *Phoenix*, Casey and King explained their strategy. They will use examples dating back to 1977 in an attempt to prove, first, that "Babcock and others were housed in disgusting, constitutionally violative conditions. Second, [that] the city and Deer Island officials thus could reasonably predict or foresee inmate reaction — indeed, the Department of Health and the Attorney General's offices had, prior to April of 1981, condemned Deer Island in their own official manner. Third, [that] the city and Deer Island officials did not

Continued on page 26



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Justice

Continued from page 24

prepare to reasonably and safely counter an inmate disturbance, although they should have seen one coming. Moreover, [that] guards were not properly screened, hired, trained, supervised, or disciplined as regards their general duties, and [that] these gross errors contributed to a climate of hostility and violence between the guards and inmates. That [the] climate of tension and violence in turn both led to the disturbance and made its safe and reasonable quieting impossible. Fourth, [that] the inmate disturbance and Deer Island's violent response caused John Babcock's severe and grotesque injuries. Finally, [that] upon Babcock's release from the hospital, six weeks later, he was returned to the same unsanitary and uninhabitable conditions, where he suffered the further indignity of not being afforded enough sterile catheters to get him through the evenings. He thus had to employ used, unsterile tubes, or severely decrease his fluid intake during the summer months."

Among the exhibits that Casey and King are likely to produce will be a September 1, 1977, memo from Special Assistant Attorney General Albert Halprin to Robert H. Bohn Jr., chief of the attorney general's civil-rights division. Halprin had extensively investigated two allegations of guard brutality against inmates that were said to have taken place the previous summer. He summed up his 11-page single-spaced memo with the conclusion that "there has been a pattern and practice of abuse of inmates at Deer Island" and that "this practice has, at a minimum, been passively condoned by the Deer Island administration." Casey and King will likely maintain that April of '81 was no different, at least as regards abuse of inmates, from the summer of '77.

Inspection reports and formal findings by the DPH and the DOC will most likely also be prominent exhibits in Babcock's case. On four occasions between June of 1978 and March 18, 1981, DPH officials inspected the prison; each time they found numerous health-and-safety-code violations. During the same period, the DOC was at work on Deer Island, attempting to secure compliance with statewide minimum standards for a county house of correction. On December 9, 1980, DOC Hearing Officer Michael Donahue released 33 pages of "findings of fact, conclusions of law, and an order for judgment." His conclusion: conditions at Deer Island were "a threat to the safe, secure, and humane operation of a correctional facility." On March 31, 1981, Attorney General Bellotti filed suit in Suffolk Superior Court to enforce Donahue's order. On April 30, 1981 — just three weeks after the Sunday riot in the Plant — Judge Edith Fine ordered compliance with health-and-safety regulations, and appointed two "masters" to monitor the situation. Four months ago, proving that she meant business, Judge Fine ordered the east wing of the Hill Prison closed until the 180 cells there could be brought up to minimum standards.

This is the record that will serve as a backdrop for Babcock's lawsuit. And, of course, his own horror stories will be included. He'll tell the judge and jury about the rat that dragged a loaf of bread out of his cell, and about how he took to placing a weighted lid on his toilet to keep rodents out at night. He'll describe his beatings and the medical attention he received, and he'll allege that the guards were untrained in how to quell a disturbance without resorting to excessive force and that the doctor and nurse at the prison infirmary provided medical care that was sporadic and unreliable at best.

As defendants, Babcock's suit names the mayor and the city of Boston, former Penal Commissioner John Seay, former Superintendent Harry Courtney, three senior corrections officers, four regular officers, the staff nurse, and the former prison doctor. In six separate counts, he'll be seeking to establish individual liability, while at the same time holding an entire institution accountable for what happened to him. Individual guards grossly mistreated him, he'll charge, and the institution that failed to test and screen them formally, or adequately train them in how to put down riots safely, is equally to blame. His is a personal and systemic attack on what his lawyers have called "an antiquated and barbarous institution which continues to typify the cruelest 19th-century standards of prison treatment." To be sure, John Babcock is not the first career con to enlist the very system that has condemned him in an attempt to settle an old score. His may just be a recent and raw example of how one of our most discomforting and intransigent institutions does business. The question for a judge, a jury, and society at large is whether business as usual is good enough. □

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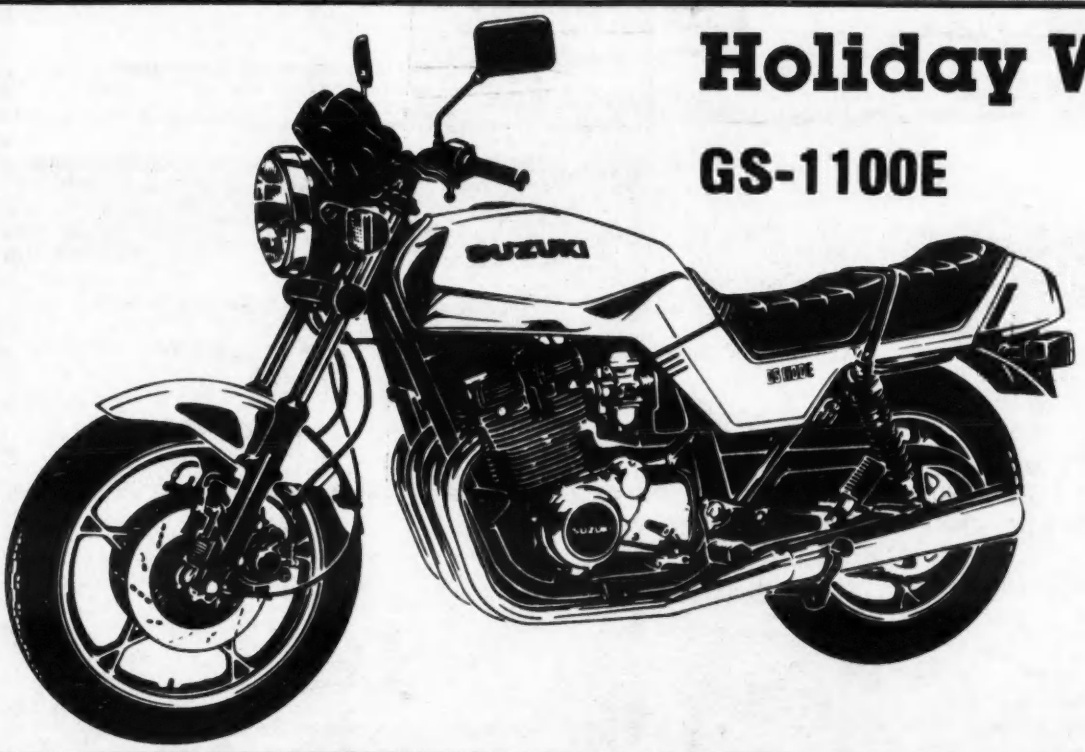

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Insider

Continued from page 3

of Hollywood. He wandered for days through a Southern swamp, convinced that President Nixon was sending helicopters after him. But no audience — no parents, no sister, no brother-in-law, no shrink, no neighbor, no sheriff's deputies trying to help him as he emerged from that swamp — could appreciate what he was going through, could understand the emotional quicksand in which he was sinking.

"I would like to sit down with you sometime in the future," he wrote to me last January, "and try to convey to you something of what it has been like for me to be so sick ... all of the many hospitalizations, the swamp, the streets, the people, the highs, the depressions, the monumentally crazy delusions etc. I can really say to you that no one but myself really knows the places that I have been, inside and outside of my head. I can really say that the story I have to tell is truly incredible."

He talked occasionally of writing it all down. He wanted to do that not just for himself, but for the thousands of others who suffer the way he did. In his rare good moments, he would help them. Once he found one such person wandering the streets in Washington and brought him home like some lost puppy. He befriended a score or more of others and talked with them as no sane person ever could. In the eulogy that she wrote for his funeral, Caryl noted, "Even when his own pain was intense, he sensed the pain of others, and he was able to reach out to try to ease that pain somehow. One of his friends said, 'He always tried to cheer me up.' He seemed to have the ability to communicate to others the message that there was hope and a reason to fight on, no matter what the cost. Injustice angered him — and he saw enough of it. He could never understand a world in which people could be thrown away like paper napkins, in which those who were ill and fighting to survive should be so often denied the help, dignity, and the sense of worth to which they were entitled." And so he even testified before a legislative commission

Continued on page 30

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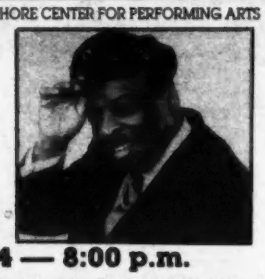

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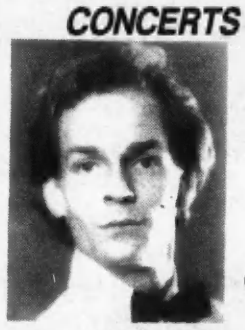

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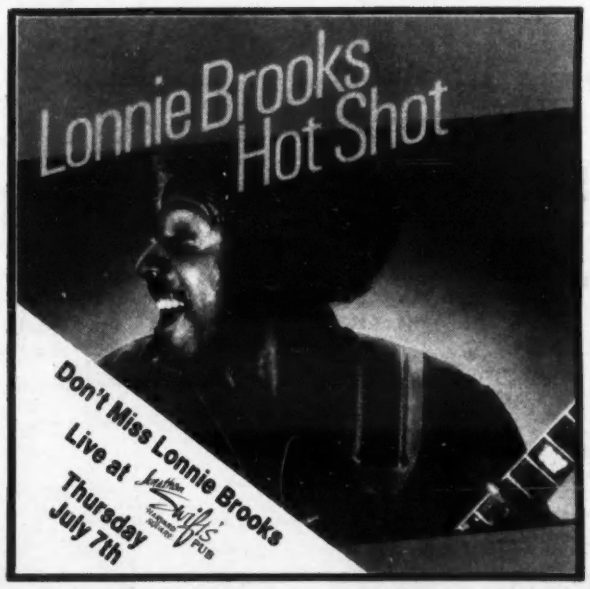

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Insider

Continued from page 28

once. "I find myself wanting to dedicate my life to service to others like myself," he wrote me.

Caryl and I encouraged him. "Write it down or tape it," each of us told him time and again. We knew it would be good therapy and that it might even do some good for others. This was *something* that he could do, but he talked about doing things more than he actually did them. Talk was cheap, and, I suppose, it required none of the confidence that actually doing something requires. As Caryl wrote in her eulogy, "The measure of a life may not be in its accomplishments, but in the arithmetic of its playing out — how well we do with what we are given. For Hugh, that equation included a devastating illness, one that so often meant the dashing of his hopes, the unraveling of his dreams."

We knew that for him to accomplish anything, he needed a support system. His choices seemed to be to spend his life in a mental institution or to find, somehow, some sheltered environment outside, to live with people who could buck him up every few days.

The damned fools who pretend to lead this nation may talk all they like about the sanctity of the family, the old values, and private charity, but I watched this man's illness destroy one of the strongest American families I have ever known. Hughie's mother, dying, asked her daughter to promise not to let Hughie suck us into his life.

And so the two of us tried to walk the line between our own survival and our compassion for him. I think we did what we could, what our emotional and financial resources would allow. When we thought it was safe, we had him up to visit. We made calls on his behalf. We sent money when we could, though we knew it would do very little good. We paid for hundreds of dollars' worth of collect calls that he made to us and others. We called it therapy. But even long-distance, he could drain away your emotional strength. Only saints and the very wealthy can care for their mentally ill family members without help. Most of us must depend upon the government, but the government will not deal with the issue, as it will not deal with so many issues. It never has. I don't think it ever will. I think that the people Hughie wanted to help will remain uncared for — that unless they get a lucky break they are destined to wander in their own personal swamps.

Hugh's big break occurred when a social worker who toughed it out was able to secure a spot for him in a halfway house in a rough area of downtown Baltimore. We, through friends, managed to get him a job working the phones for a newspaper circulation office. This may not be a very big deal to most of us, but for him and people like him, to get up in the morning or afternoon and go to a job is traumatic. And when the government decides, as it did in his case, that he was not entitled to disability payments, the pressure is even greater.

Hughie was fired. He said his superiors felt he was not selling enough newspapers. And even though the staff at the halfway house was ready and willing to try to bolster his ego, to listen and talk to him, he could not handle anything. Back to the hospital he went, because he was feeling depressed. Then back to the halfway house. It wasn't working. Events were beyond him. He began acting up. Back to the hospital again. The old, familiar pattern was recurring.

On a Friday morning, he called his sister. They talked, as they had so often: at times, he would call three times a day. He seemed all right that morning. He talked about getting back to the halfway house. He talked about writing it all down. What he did, instead, was to go to the bathroom and hang himself. He had tried that before, and they had managed to save him. By the time they discovered him this time, it was too late.

He had explained in his letter to me how important the bathrooms are in mental institutions. You could find some solitude there, smoke a cigarette, rap with friends, or, as he said he did, pray a lot.

"Despair, blackness, hell, perdition all were my constant companions, and I turned to God in prayer. And I promised God that if he could free me from the bonds of my illness and allow me to recover, I would spend the rest of my life trying to improve the lot of my friends and surrogate family, mental patients. In short, for six or seven years, I prayed in the toilet when things got impossible or super-impossible."

Maybe he prayed one last time. Maybe he ran out of cigarettes or friends. His wife had remarried, and the youngest Hugh Rivers may have another last name in addition to the one he inherited. Hughie's old friends are leading their own lives. His newer friends, the mentally ill, are taking it day by day. His parents are gone. The maybes and the ifs will go on forever. He walked into that bathroom the last time to end it all.

He never had a chance. But he had potential. He was 38. ⊏

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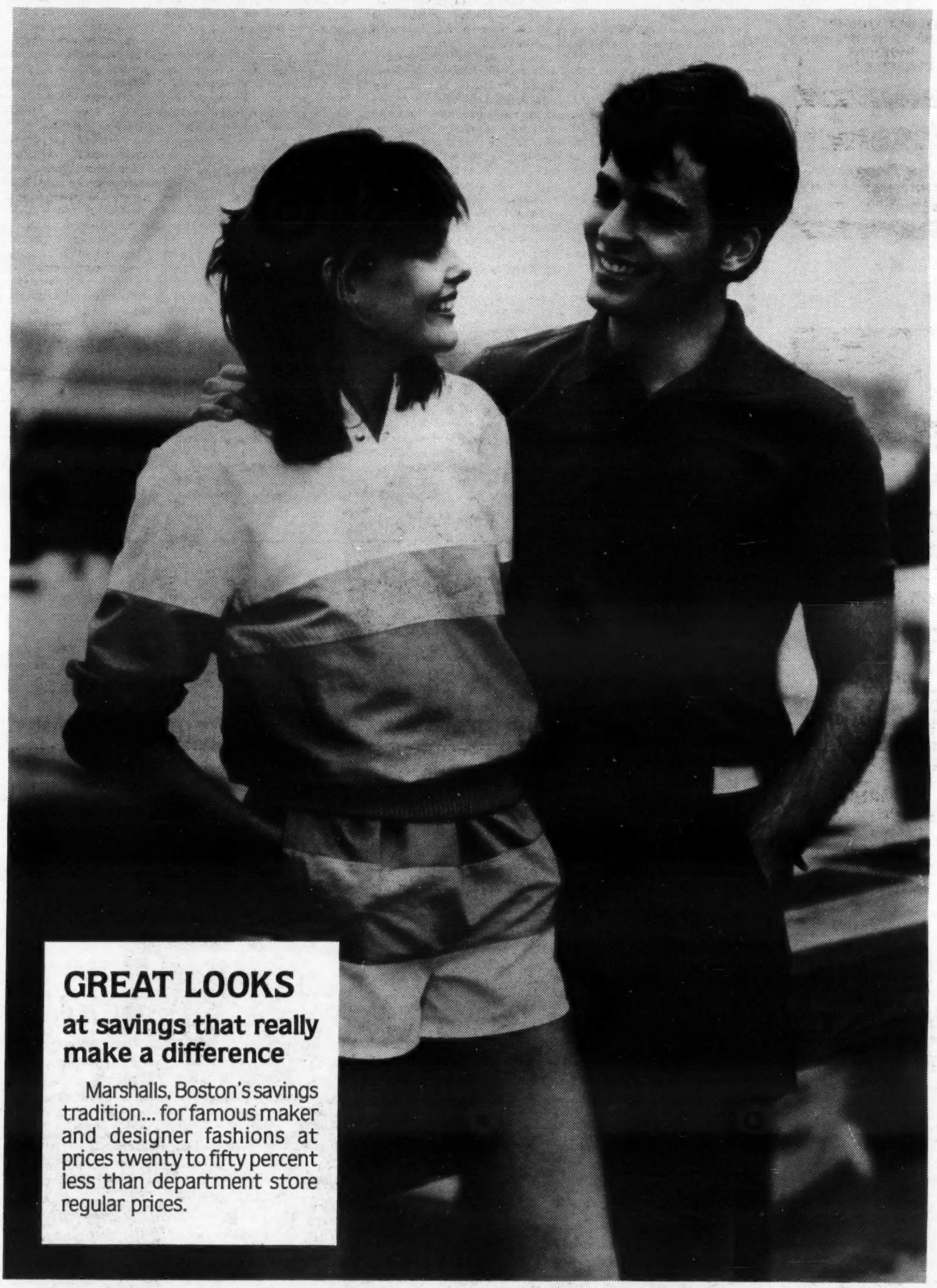

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LIFESTYLE
BOSTON

DAMES AT SEA

THE MERCHANT MARINE:
A LAST FRONTIER FOR WOMEN

STORY STARTS ON PAGE 4

PAUL FORTIN

Urban eye

by Gail Caldwell

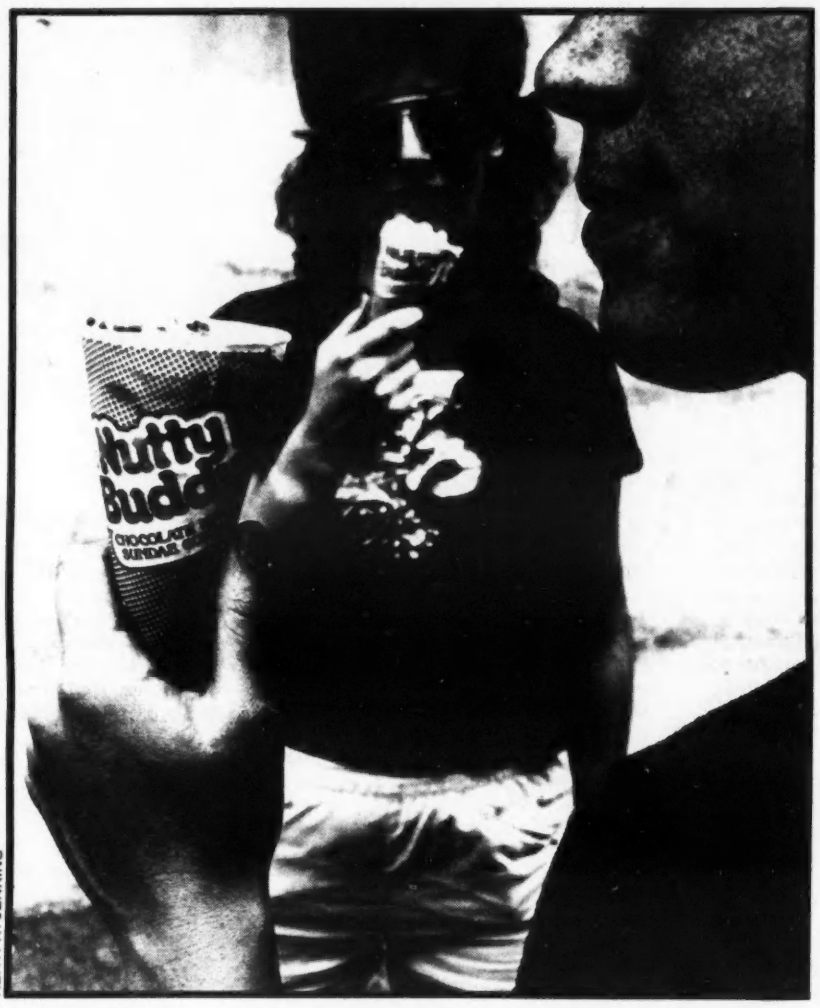
URBAN ICE

Nutty Buddys: we saved our dimes for them; we survived summers because of them. They were to ice cream what peanut-butter-and-jelly on white bread is to the sandwich. They belong to the world of '56 Chevys, poodle skirts, and Cokes in small bottles.

But unlike many of the good things in life, the Nutty Buddy has endured. It is still cheap (30 cents, or thereabouts). It is still tasty, albeit in a nostalgic sort of way: the cardboard sugar cone gratifies memory as much as palate. Of course you remember: the Nutty Buddy is filled with squishy vanilla ice cream and has a pillbox hat of chocolate on top. A few pecan bits are thrown in for aesthetic effect. Nutty Buddys are so cold and so old that they are all kinds of cool.

A rumor and a warning: Nutty Buddys may have helped destroy the king of rock and roll. Elvis is said to have consumed at least 20 a day — so take it light.

Nutty Buddys are available in food stores, right next to the Popsicles, for around 30 cents.



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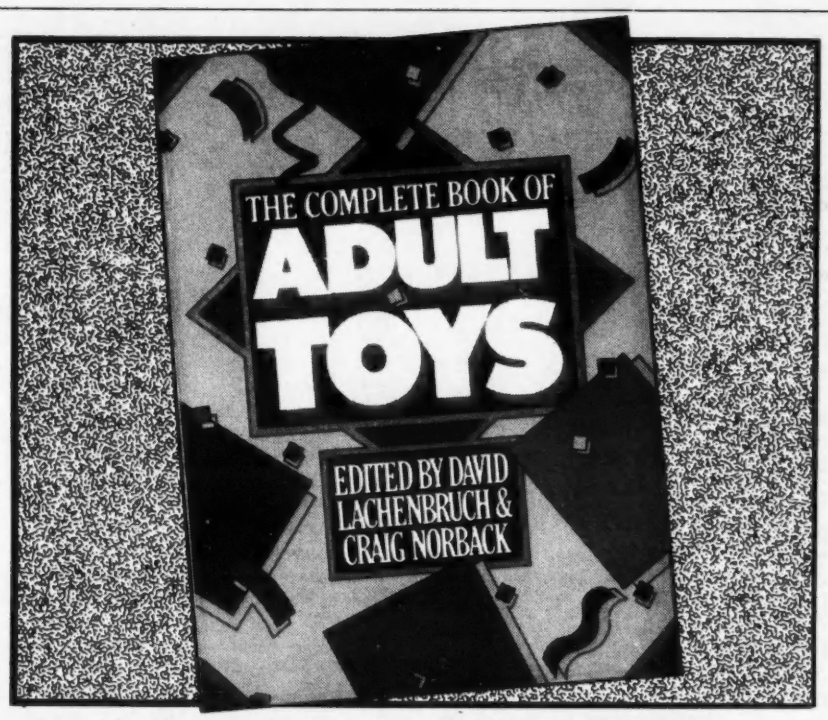

NO ASSEMBLY REQUIRED

The Complete Book of Adult Toys (Harcourt Brace Jovanovich, $12.95) is marvelous: a cornucopia of wacky and fantastic products like a talking robot and a computerized fishing reel. Editors David Lachenbruch and Craig Norback explain in the book's introduction: "The toys listed in this book were picked only because they are fun. Nobody could or did buy his way into this book, and nobody could buy his way out, either."

The book comprises 12 categories, among them talking toys, sports stuff, and pure novelty items — and it makes for great browsing. You can get a bag of 1000 dice (multi-colored) from a place in Hull for about $75. Or an Intelli-Phone from a security outfit in Maryland, with built-in calendar, clock, alarm, loudspeaker, and automatic redialer for busy numbers: $200. An Illinois company will build you a walnut-and-mahogany billiard table with diamond-shaped sights of inlaid pearl for just upwards of three grand — cue sticks included, natch.

But maybe you'd rather have a Pierre Cardin Cadillac, available in colors like pinot noir and warm cognac, and including 22-karat-gold-plated interior trim and a leather bar stocked with Waterford crystal. This streamlined baby goes for $55,000, friends, and the phone and the TV are not standard equipment.

This shouldn't suggest that *The Complete Book of Adult Toys* is lacking in credible and/or affordable items. For example, Quasar now makes a microwave oven that will talk to you, gently — making 28 different remarks, from "cover food" to "select cooking time" (how about "Hi honey, I'm home!"?). And completely indolent anglers will certainly appreciate the electric fish scaler. The book's novelty section is hilarious, with a brass chewing-gum-pack holder (name-embossed), shredded greenbacks from the US Mint, and a solar music box that plays "Edelweiss" or "Swan Lake."

But I'm saving up for the Perry Submarine, which seats two, can dive as deep as 450 feet, cruises a mean 3.5 knots — and costs in the vicinity of $31,500.

The Complete Book of Adult Toys *is available at major bookstores.*

SOAP DISPENSARY

Filled with bubbling machines, whooshing dryers, and plants, Allston's Cleaning Place provides your basic clean, well-lighted washateria ambience — and a television to watch while you wash and wait.

One recent afternoon, this laundromat-cum-dry-cleaning service, which opened several months ago, was humming with suds and the tube was playing daytime soaps. "I like the atmosphere," said a woman folding a load of jeans and towels. "It feels safe here, and the TV's really cool — even if it *is General Hospital* or something."

Along with free distraction, the Cleaning Place offers free pick-up and delivery, and will wash, dry, and fold your grubbies for 40 cents a pound (that's pretty much the standard rate). Dry cleaning is sent out, and usually takes about three days.

Since hanging out and doing laundry go together like Cheech and Chong, this joint's got what it takes to attract even TV-phobes: there's a neighborhood spa two doors down (on the corner of Cambridge and Gordon Streets) that has fountain service, iced coffee, and heaps of newspapers. The general manager of the Cleaning Place, Hank Droney, sometimes hangs out down there himself — probably when the combination of soap and soaps gets to be too much.

The Cleaning Place, at 574 Cambridge Street, Allston (782-6465), is open seven days a week from 7 a.m. to 10 p.m.

JANE AKIBA

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VEGETABLE MATTERS

A report on July's produce

Heat's up, appetite's down — it must be summer. And what an abundance of produce to sort through! Why shoot, almost every kind of fruit and vegetable is here. Oh sure, there have been setbacks because of weather — South Carolina, the largest shipper of peaches to the fresh market, suffered a loss of just over half its peach crop because of a mid-spring freeze; and the incessant spring rains in California and throughout the Southeast disrupted vegetable plantings and harvests. But except in the case of peaches, these difficulties were no worse than delays. And now we have an interesting pile-up phenomenon going on — all those delayed southern harvests are coming in on top of the harvests from farther north, which are on schedule. An abundance to sort through, indeed.

Meanwhile, local harvests are starting up. It's still early in the New England season, but some tasty, homegrown stuff is turning up at farmers' markets, farm stands, pick-your-own fields, and food co-ops.

Fruit

Ah, summer. Ah, the season for drupes. Drupes? That's right — cherries, apricots, plums, nectarines, peaches, and almonds are all drupes, or stone fruits of the rose family. Drupes are characterized by a fleshy pulp surrounding one seed. They are among the oldest fruits known to humankind, some going back 4000 years. They are considered good "detergent fruits" — that is, they help keep your teeth clean.

The huge Northwest cherry harvest is providing us with a nice supply of fruit, which easily should last through the month. Remember to select cherries that are dark purple and firm. For storage, choose those with stems (they'll last a lot longer). And don't wash them until just before you want to eat them — moisture hastens bacterial growth and thus decay, even in the refrigerator.

Apricots have reached the peak of harvest, with supplies slowly declining as we move through the month. However, declining supplies doesn't mean declining flavor. Actually, it means just the opposite — not only do the later varieties taste a bit better, but also the fruit hung on the tree longer before the picking crews got to it, making for a sweeter, more full-bodied flavor.

July is plum month. Even though the spring rains in California have ruined the chances for a *great* season, there is still a whole passel of varieties to choose from (plums cross-breed easily). Leading the list are the red Santa Rosas and the bluish-purple El Dorados. But there are loads of other reds and purples, as well as a smattering of tart greens. Watch for a new variety called Black Rosas, which are supposed to have the distinctive flavor of the Santa Rosas, except a bit sweeter. A good plum should be firm (though squeezable), plump, smooth, and uniformly colored. The season should last into September.

Contrary to popular belief, nectarines are not simply fuzzless peaches, nor are they a cross between peaches and plums. Although nowadays they do have some peach blood in them (for size and firmness), nectarines can trace their own lineage back thousands of years.

Nectarines are running in earnest now, with quality up and prices dropping some. Since horticulturalists have tinkered with most nectarine varieties so that their red color shows up well before maturity, redness is not a good index of ripeness. Look for a yellow-orange color between the red areas, and select for brightness and plumpness. Let nectarines sit out for a couple of days to ripen up.

One good outcome of the spring freeze in South Carolina is that what few peaches the state's farmers have sent us are large and flavorful. Also, there is a good chance that the Carolina Loring, a late peach, will be unusually plentiful. Meanwhile, harvests in Georgia, Arkansas, Texas, and California are well under way. Probably by mid-month there will be a price break as we get back on schedule.

July is the middle of the three-month period when cantaloupes are at their peak. Size is good, flavor is full — in fact, cantaloupes are better-tasting melons than honeydews right now. Supplies are overflowing. The heavy California harvest is coming in earlier than usual and the Texas harvest hasn't yet started to shut off. And prices should be breaking, though trucking costs from California may hold them up. Choose loupes that have no trace of a stem (a sign of maturity), that are well covered by a thick netting, that have a slightly golden background color, and that smell like cantaloupes.

We're also beginning the peak season for watermelons, which means that prices should break soon. It's difficult to tell how a watermelon will taste by gazing upon its exterior. Thumping doesn't do a thing, except hurt your finger. The essential factors are size and maturity. Size is easy: grab a large one. Color is your best clue to maturity: look for a deep-yellow underside. If you're buying part of a melon, another clue is the seeds: dark ones indicate ripeness, white ones indicate mere youthfulness.

We will start to see some action on blueberries this month. The Carolina and Georgia crops were damaged, which is why there were so few blues around in June. But now the large New Jersey and Michigan blueberry harvests are under way, so supplies and quality are on the upswing. Local harvests won't start until August.

The New Jersey strawberries are gone — they were deluged with rain just before harvest, which meant that they swelled up with water and deteriorated quickly after harvest. The season for native berries is near its end, too, though you may still find a few pick-your-own fields. So we're back to the large commercial California strawberry.

Mangos are at their peak of flavor and supply. The Hawaiian papayas are at the lowest end of their price range. Kiwi fruit is reasonably priced now, even though it is being shipped all the way from New Zealand. A good three-quarters of the Granny Smith apples are still coming from South Africa. Bananas are expensive because of weather calamities on plantations in Central and South America; don't look for a price break until fall. Black Mission figs, which are organically grown (fig trees don't need any help, they're so tough), are in and out at market. Prices on Hass avocados are moving up because the trucking costs of getting them here from California are. Forget about grapefruit until fall. California Valencia oranges are starting up, and they're okay. Lemons continue to be relatively expensive, but limes remain good and cheap.

Vegetables

Local growers have started their season with two problems: one has been the weather, the other the supermarkets.

Local growing conditions have been fluctuating so wildly that harvests are spinning around. No, we haven't had any extreme weather disturbances — no floods or droughts or killing hail storms. But we have had rapidly changing weather — the cool, wet conditions back in May and early June, which resulted in planting delays and slow plant development, and then an uncharacteristic heat spell in the last half of June, which sped up growth way too much. Rapid growth doesn't mean healthy plants, nor good fruit (tomatoes crack), nor plant longevity (lettuce plants bolt quickly), nor long shelf life. Still, the damage in our region is scattered, and fairly good harvests are expected.

The other problem has been with supermarkets and their loss-leader campaigns. Loss-leader is a venerable merchandising tactic designed to pull in consumers by offering terrific deals on an item or two. The store's rationale is that we'll probably buy up a lot more stuff while we're there. So, for instance, iceberg lettuce will be offered for 35 cents a head, even while the wholesale price is 75 cents. Now, you may think this helps the consumer, and if all you buy is iceberg lettuce, it does give you a break. But this price is so out of line that the store must make up the difference by charging more for other items. Besides, offering California iceberg lettuce as a loss-leader takes buyers away from local lettuces — the leaf and romaine lettuces. And with the hot weather, local farmers have a lot of lettuce to move.

Let's hope for some cool nights so the local leafy vegetables — like spinach and the lettuces — can develop strong, crispy leaves. Select leafy vegetables with a healthy green color and fresh-looking tender leaves. When you get them home, wash the leaves thoroughly, put them in a plastic container, and refrigerate them.

Although the local seasons for asparagus and rhubarb are pretty much over, farmers are still sending in tangy radishes and nice beets and beet greens. Beets really are a good summer vegetable. First, you've got the greens, which are good steamed, or sautéed with garlic and oil (then topped off with lemon juice and Parmesan cheese), or just raw in a salad. And then you've got the bulb, which is quite sweet after steaming. Its great color and flavor make it a nice addition to a plate of steamed vegetables, and after a quick steaming and then chilling, it too makes a good ingredient in a summer salad.

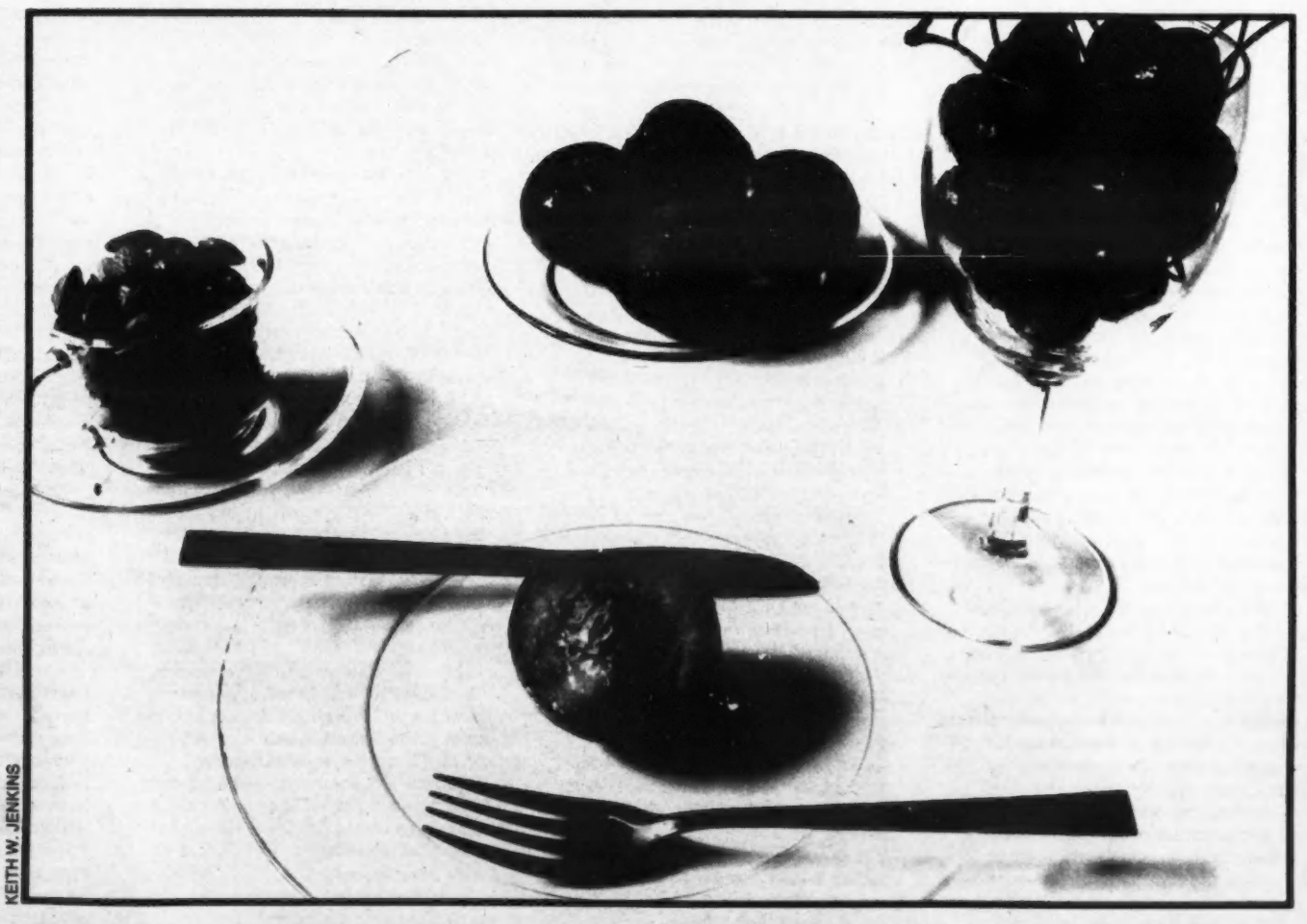
Local producers have also begun to harvest their summer squashes — yellow crooknecks and zucchini. Peas are also coming in, though this harvest will soon move north to cooler areas, like Maine and Canada. Basil, dill, parsley, and scallions are coming from both New Jersey and local gardens, and are all quite fresh and tasty.

Out of New Jersey, we've got corn, tomatoes, peppers, eggplant, green beans, and unwaxed cucumbers. Supplies and quality are good. Flavor will get better as harvests move into our region by the end of the month.

The California vegetables — cauliflower, broccoli, celery, and carrots — have survived the damaging spring weather only to be held up by a shortage of trucks available for hauling the bounty east. Prices should remain reasonable, for though the transportation snafu is pushing prices up, abundant supplies are pulling them down. Vegetable quality is quite good; cauliflower has been going strong farther into the summer than usual.

(Thanks again to Leonard Dankner and Billy Geoghegan of the New England Food Cooperative.)

— Billy Pope



KEITH W. JENKINS

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A new tanker for use in the Alaskan oil trade puts out to sea for the first time, in 1977

DAMES AT SEA

THE MERCHANT MARINE: A LAST FRONTIER FOR WOMEN

by Laraine Prasinos-Lippincott

"Some of them take to it like ducks to water," says Bob Healy, port agent at the National Maritime Union's Boston union hall, about the women who are proving themselves on the frontier of deep-sea shipping. Huge freighters, container ships, and tankers the length of four football fields — vessels like these are the lifeblood of the maritime industry. They're also among the ships that have the fewest women aboard.

In the maritime industry, male-chauvinist attitudes and policies still hang on. That's not the only obstacle in the way of women determined to become part of the merchant marine, though. As a Maritime Administration spokesman asserts, the industry "is in the worst shipping slump in 50 years. Employment prospects are the most dismal since the Great Depression." He adds, "I wouldn't even encourage men to get into it. My son tried it and languished in the union halls for months. He's abandoned it now."

Sarah Williams ("Sarah Williams" and "Tim Williams" are pseudonyms at the couple's request; all the other names in this story are real) languished for months, too, but she didn't give up and finally did get her union card, thus becoming eligible to work on the big ships. She had worked on private yachts and in boatyards when she decided she wanted to try her hand on work boats — tankers, container vessels, and freighters. As soon as she mentioned the words "work boat," though, doors were literally slammed in her face. "Men have accepted the fact that women will work on sailboats, that they'll work on power boats, that they'll even work in shipbuilding. But as soon as you talk work boats, you get cut off."

Chief cook Sabrina Cennamo got on board a tanker through the galley, the only work station on a ship, she maintains, where "you're not considered a sailor." The way the women tell it, getting hired for a deck job, which is generally considered more desirable, requires an improbable combination of steely grit, saintly patience, and luck.

These days, there's a further possibility for a woman set on pursuing a seafaring career: training to become an officer at one of the country's seven maritime academies. The academies started accepting women in the mid-'70s, and they offer a rigorous four-year bachelor's program in such disciplines as piloting, naval science, and celestial navigation. They also have spit-and-polish military rules — women must cut their hair level with their ears, all students must rise to reveille at 5 a.m. for inspection and morning formation, and so on. But graduation confers the rank of third mate, which is about halfway up the hierarchy from ordinary seaman to captain.

Kathleen O'Donnell, who started her seven-year career on work boats even before the maritime academies were accepting women, came up the hard way: she was initiated into the seagoing life as a Rhode Island lobster fisherman back in 1971. "It started where it always does — I fell in love," she says. "I invested in a small lobster business when I was 19, but it was actually an investment in a person whose goal was to go into the lobster business. Even though the men weren't crazy about having me out there, they couldn't do much about it since I was part-owner."

Eventually the romance dissolved and she sold her half of the business, but by then she was determined to continue working on the water. O'Donnell explains, "Before hauling lobster traps, the only boat I had been on was the Staten Island Ferry — I'm New York City born and bred. But the lobster fishing gave me a taste of being out there, and I didn't want to *stop* going to sea."

She got her first job on a work boat by setting up camp in her 1971 Datsun 610 in front of the State Boat Corporation in Bayou Vista, Louisiana. She'd already obtained her OS papers (for ordinary seaman), and was determined not to end up in the galley. "I didn't want to go out and cook. Being in the galley, you take all the garbage. You get blamed for everything." Her strategy: "I slept in my car in front of the office and went in every two or three hours and asked if they had any jobs. I made it a lot easier for them to give the job to me than put up with me."

It worked. She was hired for a two-year job as deck hand on board a ship servicing oil rigs in the Gulf of Mexico. The salary was $40 a day (a more impressive sum then, a decade ago, than it would be now) plus her keep. She was the only woman in the crew, which was made up predominantly of Cajuns.

"I didn't realize what I was getting into until I was out there," says O'Donnell. "A crew would lose one person, or someone would be seriously hurt, for each move. The only way to get the pipe up to the drilling floor of the rig was by crane. And if the crane arm broke, it would suck you into the rig. This boat didn't have any sides and the waves could wash you over if you didn't hold on."

Mary Gallagher, a National Maritime Union member, is hoping to work up to a job like that — a deck job. At present she's employed in the galley, which, she says, was the only available place on board. Once she's accrued 600 days sea time, she'll receive the union's "Group One" status and will be able to bid on deck jobs.

Just joining a maritime union can be a formidable task, whether you're male or female. Sarah Williams tried for two years to get her Coast Guard documentation — the "Z" card that would qualify her for union work. She explains, "Unless you have a letter of intent from a company, the Coast Guard won't even talk to you. And if you go to the companies, they just laugh at you and say, 'We have a waiting list of 55 guys who are documented. Why should we go out on a limb for you?' It's the old Catch 22." She even tried political connections. "My father occasionally has lunch with Tip O'Neill and Dad asked him if he could help. O'Neill basically said, 'Forget the whole thing.'"

Williams finally got her "Z" card when she married a merchant seaman with "connections." She says, "Tim called his immediate boss and asked him if he'd write a letter of intent for me. Basically, the guy owed Tim a favor. The boss wrote the letter, and two days later I was down at the Coast Guard office getting my card." Her husband elaborates: "Basically, she got the card fraudulently. This company had no job to offer her. No companies are writing letters of intent — the unions are already chock-full of entry-level seamen."

Mary Gallagher, on the other hand, earned her union status relatively painlessly and legitimately — by completing a 10-month training program in the culinary arts through the National Maritime Union's Job Corps Center. By now she has 450 days of galley work behind her — as a saloon mess girl (waitress in the officers' dining room) on a US freighter to the Far East, as BR (making beds for the crew) and mess on the *Trinidad Tanker*, and as a galley girl (kitchen helper) on a container ship. She works 14-hour days, seven days a week, so she's certainly paying her dues. But by now she has shoeboxes full of snapshots of Japan, Korea, Hawaii, the Netherlands. And the money is good — about $3000 a month. "And this is just the beginning," she says.

Little by little, women are becoming a more familiar sight aboard work boats — operating the cranes, loading supplies, hauling line, turning the valves and standing watch in the engine room, taking the helm. Lisa DeGeorge, five feet two inches tall and 23 years old, made $53,000 last year as a third engineer on ACO tankers (and that was with 60 paid days off for every 67 days of work). Nancy Wagner recently received her first-mate's license — which puts her one step away from being a captain. Sarah Terry just became the first woman towboat master on the Panama Canal. Terry Preston recently served as second mate on an Exxon tanker while she was four months pregnant, and she plans to go back out to sea "as soon as the baby is old enough."

Although some smaller shipping companies still have a strict hiring policy of "no women," the maritime industry has done some changing with the times. The Unions boast that their membership includes men and women of all races, creeds, and national backgrounds (never mind that the members are still referred to as "union brothers"). Most of the major oil companies meet the federal Equal Employment Opportunity quotas. Of a total of 1000 employees on board its 18 US tankers, Exxon counts 100 women. The Mariner's House in the North End, which since 1846 has provided inexpensive room and board for mariners between cruises (the current fee is $2.10 a week), recently sectioned off women's quarters. And Rear Admiral John Aylmer, president of Massachusetts Maritime Academy, says that the recommendations his women cadets have received after serving on board commercial vessels have been "great."

"We have women on all our contract vessels," says Bob Healy, a member of the National Maritime Union and a 26-year veteran of work boats. "Some of them didn't make out well — they wanted to pull that God-almighty-woman stuff out there. We've had good luck with most of the women, though."

Healy is a lot more enthusiastic than some men in the industry — particularly old-timers. They scrutinize their female co-workers as they would the engine-room console or a passing vessel, the women say. And they wait for the gaffe, the blunder, the loss of will that will mark a woman as a failure. "They want to *prove* a woman can't do the job," says Captain Albert Wilson, career placement officer at Massachusetts Maritime Academy. "I've had to deal with everything from men saying 'Only men can turn those valves' to one chief engineer who would only let a woman officer do typing." And since often there are only one or two women among 20 to 40 men in a crew, "your actions are spotlighted," explains Kathleen Hunt. Hunt is a "retired" seawoman who stopped shipping out after three months on tankers and now has a desk job as Washington representative for the National Maritime Union. "Everything you do is noticed," she says.

* * *

"With her body a flaming torch, a courageous woman sailor on her first voyage warned her 110 crewmates that the vessel was on fire — and saved them and the ship from disaster — before she passed out naked in an agony of pain," the national gossip paper the *Star* reported on August 25, 1981. This Herculean feat cost Julianne Ahlgren burns over 80 percent of her body. At the time she was considered to have a five-percent chance of survival.

A recent graduate of the US Merchant Marine Academy at King's Point, Ahlgren was third engineer aboard the Military Sealift Command *Taluga* — a civilian-crewed supply vessel contracted by the Navy. The ship was about 50 miles off San Diego, and "it was 1:30 in the

morning and everyone else on ship was asleep," as Ahlgren reports the incident. "My fireman and I were slowing down the power. While I was at the control panel, he was changing burners in one of the ship's boilers." The fireman "accidentally knocked open a valve," the *King's Pointer* reported — though Ahlgren says, "It might have just flipped open. The diesel fuel started gushing out and then burst into flames," she continues. "We were immediately on fire."

For months, Ahlgren was swathed in bandages from head to toe. She has been through more than a dozen operations. Her medical bills are "probably close to a million dollars now," she says, and though the accident occurred more than two years ago, she's still undergoing skin grafts and plastic surgery. "My whole body is a mass of ugly scars," she says.

In spite of all that, Ahlgren still calls herself "lucky": she didn't lose any limbs, the flames didn't get her eyes, and that five-percent chance worked out. And she wants to go back out to sea, to follow in the footsteps of her father, a chief engineer for 25 years. "But not on a steamship," she says. "I'll go diesel. Diesels are cooler. I can't see myself firing a boiler now."

Kathleen O'Donnell is another seawoman who has been severely tested. As a victim of the fury of Hurricane Babe a few years into her career, O'Donnell found she had better endurance than some of the men on board ship. Recalling the storm, she says, "It devastated the Gulf of Mexico. The waves were higher than the boat, which was three stories high. The storm tossed us across the gulf up the Rio Grande. When we hit Port Isabel, we stayed there for a few days and three men jumped ship. I stayed on and became the engineer for the ship."

There are other hardships that are far less physically hazardous than fire and storm but that still can be quite destructive morally and mentally. In particular, there's the monotony of life at sea — "the vast silence of pain and labour," as Joseph Conrad described it. "Channel fever" or "cabin fever," as it's more commonly called.

"The lifestyle often encourages drinking, especially on the big tankers," says O'Donnell, who worked for two years as an ordinary seaman on tankers for a major oil company. "The tanker carried asphalt from Bay Town to Fort Lauderdale, Charleston, New York, Boston, and then back to Bay Town. Because it was so routine — sliding in and out of port — it was called 'the tit run,' " she says, adding that nearly every phrase on board ship has some sexual innuendo. "Basically it was party time."

Although the tankers try to take care of their employees' leisure time with mess rooms, gymnasiums, TV, and movies ("everything from stag films to *Rocky II*"), the monotony can still be overwhelming. To overcome the boredom, O'Donnell says, "I used to do a lot of overtime. I could do 40 hours overtime a week." She admits, though, that "I'd get into the drinking, too" — even though alcohol is forbidden on US flag vessels. She never felt that her drinking was getting out of hand, but, she says, "There are a lot of alcoholics out there, a lot of closet drinkers."

The isolation of shipboard life also means alienation from life on shore. Women probably haven't been citizens of the sea long enough to determine whether they've been seriously afflicted. As for the men they work with, it's difficult to discern whether the so-called misfits among them were alienated even before they started their maritime careers, or whether the seagoing life *made* them outcasts — it's a chicken-and-egg question. One point all the women I talked to agree on is that "there are a lot of crazies out there," as one of them put it.

Kathleen O'Donnell believes the chicken comes first: "The kind of people who go out to sea are often crazy, insecure — the people who wouldn't make it on land." Mary Gallagher sees it the other way around: being so far from shore (seafarers like to point out that the closest land is usually about a mile away — at the bottom of the ocean) and in such close quarters breeds hostility and resentment. "A lot of the men are unhappy out there and they want to make you unhappy, too," Gallagher says. "There are some real cuckoos who try to make your life miserable. I had one guy sticking notes under my door all the time. Another one slashed all my luggage."

Sabrina Cennamo adds, "Some of those people are scary — especially on the overseas boats, where you're out at sea for a long stretch. They can't get along at home, they're miserable out at sea — they're just grouches." Working in the galley, "you're exposed to all the crew," she complains. "You have to serve them every day. And everyone has something to say about the steward's department — they can come in and holler at you any time they want. I was called everything from a whore to a lesbian."

It's not only the crazies who single women out. "You've got to do twice as much and work twice as hard and still you're not accepted," says Cennamo. "When you ask a guy what time it is, he'll give you the wrong answer just to mess you up. And I hear things like 'If you were my daughter, you wouldn't be out here' and 'If you were a lady, you wouldn't be doing this.' After a while, you start to think maybe they're right."

Why the male resistance? Economics is one answer: women are competing with men for pieces of an ever-shrinking pie. Veteran seaman Tim Williams, Sarah's husband, says it's a popular theory that "the unions have killed the golden goose. On the West Coast, for example, union workers have *two* days off for every day they work." The result: many US shipping and oil companies now rely on foreign ships — "flags of convenience" — originating where wages are lower, employee benefits skimpier, and safety precautions less stringent.

"Millions of tons of US vessels are idle," says a spokesman for the Maritime Administration's Office of Labor and Training. "As of March 31 of this years, there were 463 active, oceangoing, commercial ships 1000 gross tons and over. In 1966, the total number was 1009."

There are other reasons for the decrease. In '66, the Vietnam war effort made for a lot of business; in recent years, international recession and OPEC price hikes have dampened world trade but many seafarers believe that automation and containerization of ships, rather than idle ships, are the main reasons for the shortage of work. "The automated ships need a lot less men," says Bob Healy. "Ten or 15 years ago, a group of firemen used to watch the boiler. Now, one engineer can just look at a console to monitor the steam." And the container ships, which Healy describes as the "tractor trailers of the sea," can do as much work as used to require four ships with practically the same number of crew members "and sometimes even less."

Julie Berger, a Massachusetts Maritime Academy cadet who recently sailed aboard a commercial vessel to Australia and New Zealand, discussed another reason for antagonism toward women on shipboard in a letter published in the Academy's *Bulletin*. Men's "major objection to women in the Merchant Marine profession," she wrote, is their "fear of women's physical capabilities" — that is, men are afraid that women won't have the strength and stamina to meet the demands of some jobs and could even put their co-workers lives in jeopardy. Berger was therefore enthusiastic about modern, automated ships: "One must be open-minded enough to realize that any tool can give one the extra mechanical advantage, along with the ever-increasing array of electronically controlled devices aboard any modern vessel — both of which reduce the differences between the male officer and the female officer."

Arco third engineer Lisa DeGeorge explains that much of officers' work is "mind oriented" anyway. Her job, she says, is to "make sure the lube oil is purified, check the electrical wiring, and see if there are any problems with the motors and lights." And when there is heavy, physical work, "as an officer, you have people under you to do it. Even though I try not to, you can always tell some guy to do the manual work." She adds, "I've never had any problems with guys who won't follow my orders, although I've had problems with guys under me who resent me. One guy just stopped talking to me."

On the crew level, though, physical strength tends to be required, and it is here that women on board tend to elicit extreme reactions. As Kathleen O'Donnell explains about her stint on the work boat servicing the oil rigs in the Gulf of Mexico, "We used a bucket — a cone-shaped net affair with a circular canvas floor hooked up to the crane arm — to transport luggage and men to and from the rig. The crane would lift the men up and swing them over the ocean and onto the deck. Whoever was operating the boat had to make sure the boat deck was underneath the bucket so that the crew member could land safely. One man, when he saw it was me operating the boat, jumped from the bucket — I guess he didn't trust me."

Reverend Lynn Smith, who runs the Mariner's House in the North End and has ample opportunity to talk to seamen who are between cruises, suggests yet another reason that men are so reluctant to accept women on board ship: "Traditionally, women were considered bad luck on a ship. That belief still carries over today." It wasn't until recently that

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PAUL FORTIN

Here and on the cover, Massachusetts Maritime Academy cadets at a recent award ceremony

Short-lived phenomena

MARK MORELLI

A main attraction of the Historic Magic District

DAVID A. KRATHWOHL

Sort of a White house: the Parkman House

Detouring the tourists

Getting free of Freedom Trail guilt

by D.C. Denison

Around the Fourth of July, with independence on a lot of people's minds, the Freedom Trail gets a lot of traffic. Visitors want to see where the idea first took hold in America. Their long-suffering hosts, however, are likely thinking more along the lines of how to free themselves from yet another afternoon slavishly following that slender, crowded red stripe.

The Freedom Trail, of course, has been an almost obligatory hike for Boston visitors ever since its creation, in 1951, shortly after a Boston newspaperman, William Schofield, suggested the idea in the pages of the *Boston Herald Traveler*. "Tourists were going berserk in those days, bumbling around and frothing at the mouth because they couldn't find what they were looking for," Schofield later wrote in his book, *Freedom by the Bay*."Nobody knew where anything was nor how to get there if he did. It was chaos."

Both Schofield and the city fathers perceived another major problem: how to weave visitors around the important historic sights while keeping them away from both the urban blight widespread along the waterfront, and, as Schofield put it, "the tattoo shops and burlesque dives of old Scollay Square."

The solution was the creation of a two-mile-long path, delineated in red brick, that wanders from the Boston Common, down to Faneuil Hall, through the North End, and finally over the Charlestown Bridge to the USS Constitution and the Bunker Hill Monument. Today, the trail still neatly avoids the site of old Scollay Square. Because it was built in the days when the area was unsightly and dangerous, the trail barely touches Quincy Market on its way toward the North End.

The trail still manages to string together a lot of historic places, but by now it has become a little shopworn ... and crowded ... and boring if you're the type who gets a lot of peripatetic visitors. Nonetheless, many of us still find ourselves pacing the red bricks, primarily for one reason: Freedom Trail guilt. Out-of-town guests arrive; you want to suggest a weekend of relaxing on the front porch — an opportunity to take in the real *flavor* of Boston — but then you start to think, can you really send them back to Los Gatos, California, with nothing more than memories of Channel 38 and your local Star Market? No. So before you even realize it, you hear yourself suggesting, once again, a walk along the Freedom Trail.

This doesn't have to happen. Now that the Fourth of July is upon us, it may be time to declare personal independence from the Freedom Trail. If that's too radical — if you're not yet at a point where a fight for independence seems necessary — then maybe a more liberal interpretation of the Freedom Trail is all you need.

Alternatives

First, for the very busy, the overheated, the lazy, and the uninspired, there are various Insta-Freedom Trail options. For example, you could simply take a short drive on the Central Artery; in the space of a few exits you can point out the literal high points of the Trail — a few church spires, the top of Faneuil Hall, the masts of the USS Constitution, and the Bunker Hill Monument. If you want to be really devious, you could even tell them that the Central Artery *is* the Freedom Trail. What do they know? If they're from Los Gatos — or anywhere else in California — this is probably what they expected anyway.

A view from a skyscraper — the Prudential Center or the Hancock Observatory — is probably a better idea, however, and one more consistent with a Bostonian's historical duty. The Skywalk, on the 50th floor of the Prudential Center, has one overwhelming advantage: it offers the only view of Boston that doesn't include the Prudential Center. But for an aerial view with a Freedom Trail focus, the Hancock Observatory, on the 60th floor of the Hancock Building, is superior. It features, for example, "Boston 1775," a narrated light show of Boston's part in the early days of the Revolution (sort of a miniature model of the Freedom Trail); a "Photorama" show that has illuminated photographs of all of the Freedom Trail sites; a quick film of aerial views of the city; and then some. Overall, if air conditioning and a low-energy personal output are priorities, this is the best Freedom Trail alternative.

Where's Boston?, the eight-screen, quadraphonic, multimedia portrait of the city is another relatively sedentary Freedom Trail substitute. Now showing in a theater at 60 State Street, next door to Faneuil Hall, *Where's Boston* is perfect for those cinéma-vérité-type visitors from New York who want to get a feel for the city's "image" without having to stand in line outside Paul Revere's house for 20 minutes.

Detours

At some point, your guests may decide that there is really no substitute for the real thing, or you may become completely overwhelmed with Freedom Trail guilt. Either scenario will land you at the Visitors Information Center, on the Boston Common, just off Tremont Street, shelling out $1 for an Official Freedom Trail Guide. The important things to remember at this point are that the Freedom Trail layout did not come down from a mountain top inscribed on a tablet, and there is no multiple-choice test at the end. Changes are allowed; in fact, you may find that detours are absolutely necessary to keep you from slipping into a walking coma. Here are a few suggestions.

Fast-food Restaurant Row and the Historic Magic District: directly across the street from the Visitors Center, you'll see a rare side-by-side lineup of the big three — McDonald's, Papa Gino's, and Burger King. If you happen to be ushering around visitors from a relatively uncivilized part of the world, then this may be the highlight of the day right here: just sample a few different style burgers, try a few slices of pizza, and head home for a nap. But if your guests are from an area where these franchises are commonplace — New Guinea, for example — then you may prefer to point out that you are in the middle of what could be called Boston's traditional magic district. Within a few blocks you'll find three outlets: Little Jack Horner Joke and Magic Shop, on 169 Tremont, Jack and Jill's Fun Shop, around the corner at 43 Temple Place, and Jack's Trick and Joke Shop, across the Common at 4A Park Square. Might as well start off the tour with a little mirth. If there are

Continued on page 16

MARK MORELLI

Gettin' down at Stairway to Heaven

MARK MORELLI

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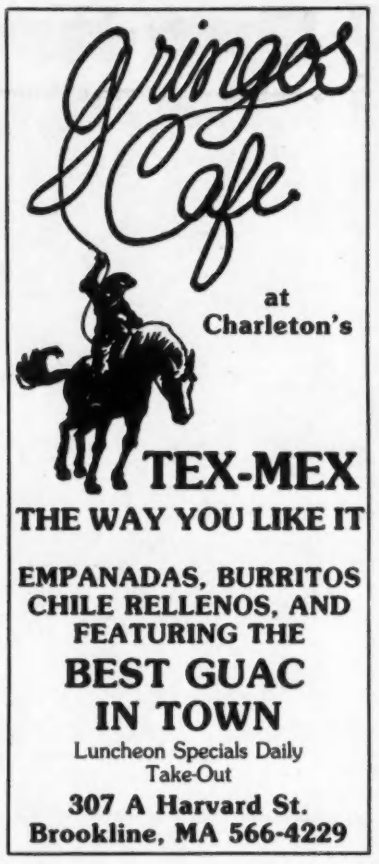
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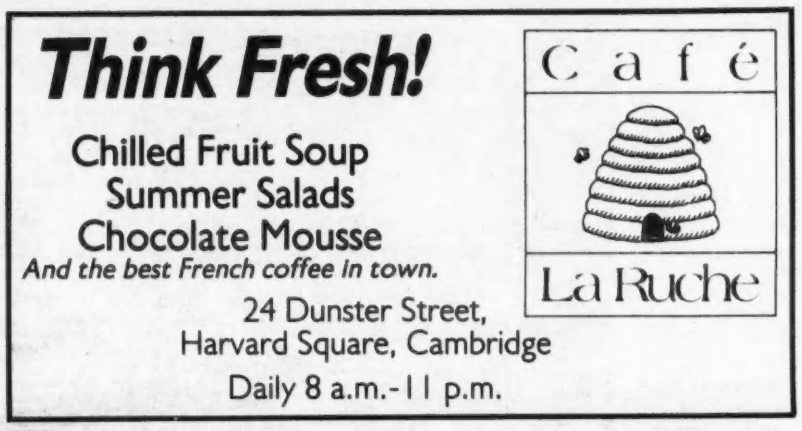
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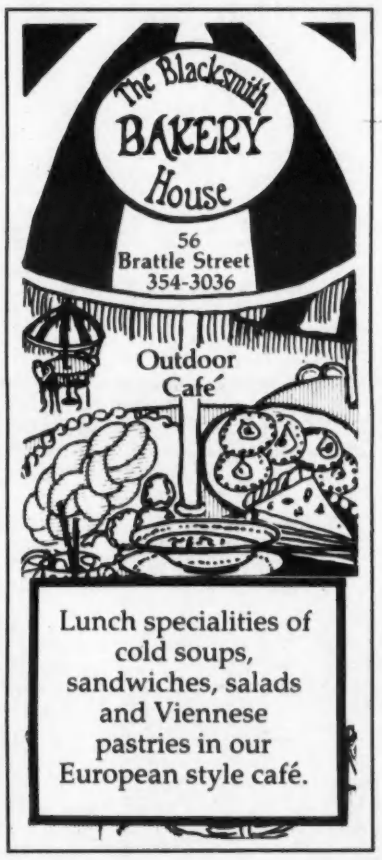
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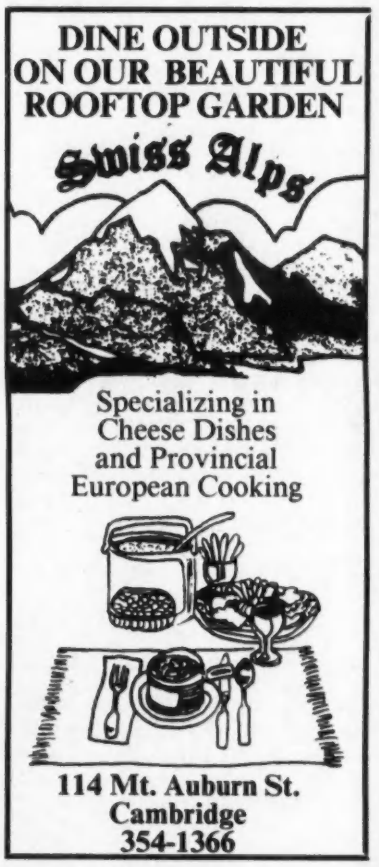
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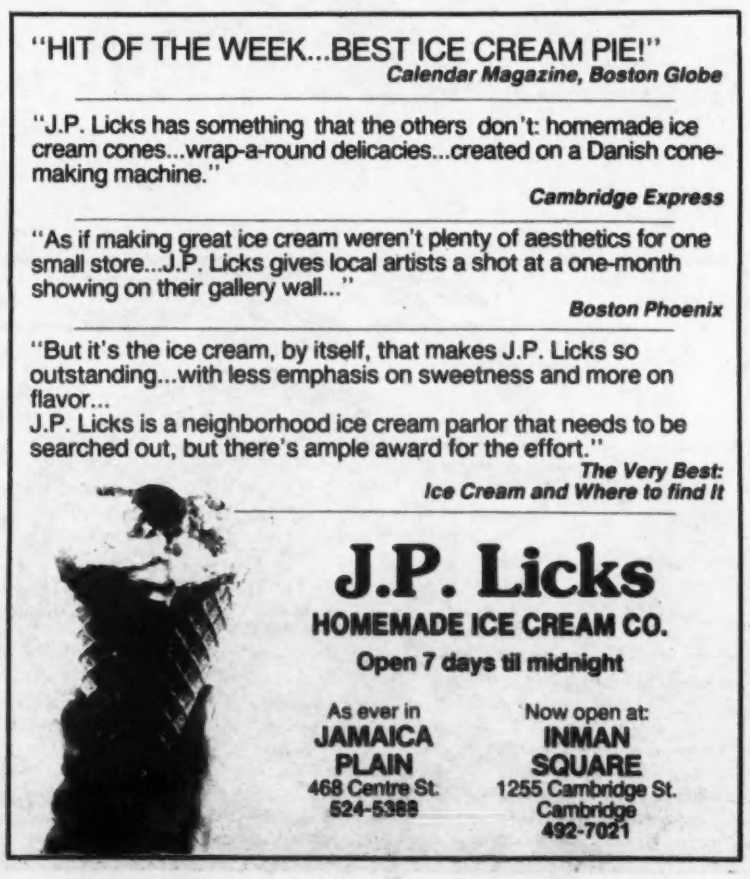
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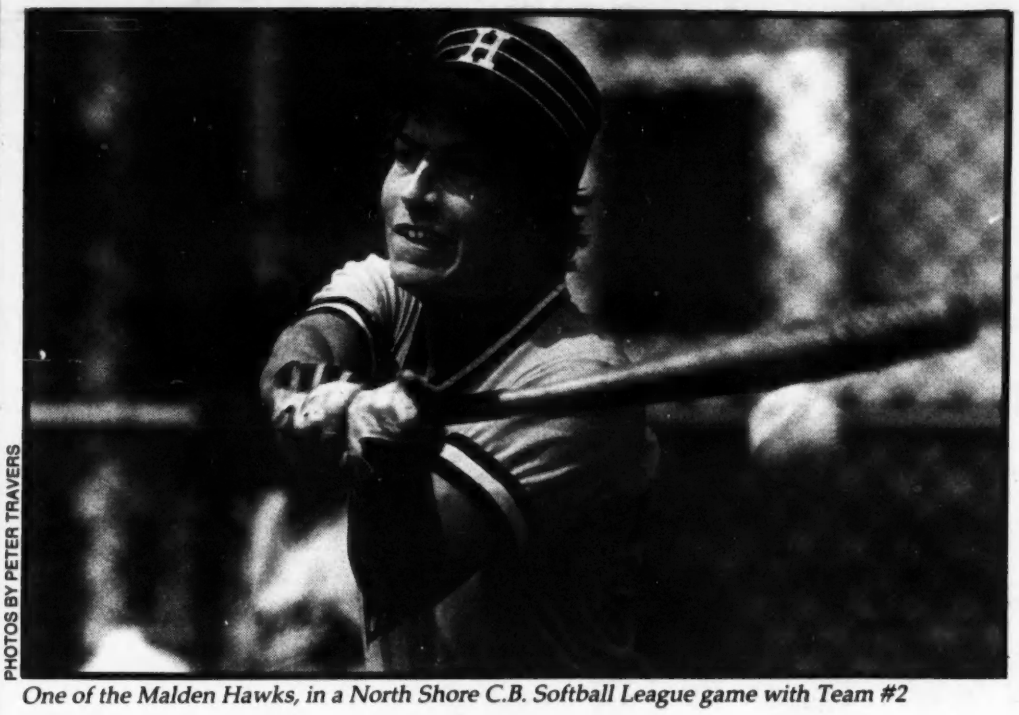


PHOTOS BY PETER TRAVERS

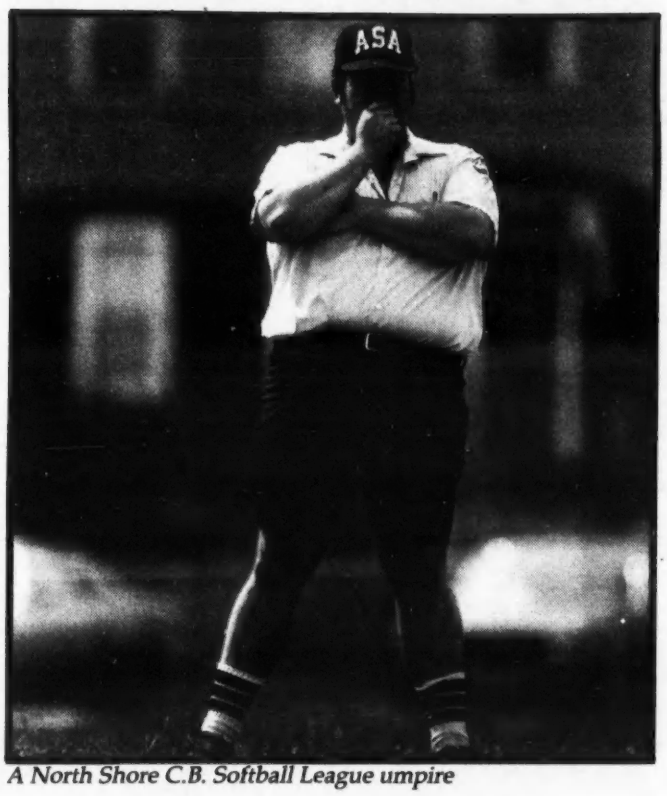
One of the Malden Hawks, in a North Shore C.B. Softball League game with Team #2

Soft on softball

A summertime passion, past and present

by Neal Clark

Nearly 100 years ago, some Harvard and Yale alumni walked into the exercise room of Chicago's Farragut Boat Club and started tossing around a rolled-up boxing glove. They chalked a diamond on the floor, found a broom, to use as a bat, and played their own version of the recently invented game of baseball. Throughout the winter of 1887, they met regularly, developing a new game whose following today is even greater than baseball's.



A North Shore C.B. Softball League umpire

Softball is a sport nearly anyone can play. Bases are only 60 feet apart (unlike baseball's 90), and the big ball is easy to clobber. There's a level of competition for everyone — from the uncoordinated picnickers who don't know when to open and close a glove to superjocks who play to win at all cost. Softball is not just a summer game; it's a social phenomenon. And for an increasing number of participants, it *is* the summer. Given the chance, softball grows on people, spreading like poison ivy and culminating in an unbearable six-month itch. I know. I'm a softball junkie who, thankfully, sees no cure in sight.

Bernie Hecht, formerly of New York and now my neighbor in New Hampshire, is also a sports addict; he has played softball for 19 of his 32 years. I know what he means when he says, "I die a thousand deaths just thinking of the rituals in preparing for the big game. I'm Walter Mitty on the field. I fantasize that I'm at Fenway Park under the lights . . . the organ comes on and we take the field."

No less a fanatic is Monte Magoon, a 29-year-old pitcher who psyches himself into a fever when he knows he's going to take the mound that night. "It works on me all day," he explains. "I remember last year's lineup, the batters who gave me trouble, and where their weaknesses are. By the time I get to the game, I'm one angry son of a bitch."

Magoon is in his 12th year of organized softball, and by his own records (he's a serious compiler of stats and a collector of baseball cards) has a batting average of close to .500, which is more than respectable. He's had some leg problems in the past, but says, "I've got a five-year-old son, and I'd love to play one year with him when he gets old enough — 16 — then call it quits."

All 18 million players on the teams of the Amateur Softball Association, a nonprofit, nationwide organization, probably understand one another in a special way. The rapport may extend to 26 million people, one estimate of the total number of players in the United States. Keene, New Hampshire, with a population of only 21,000, has 68 men's teams and 26 women's. Keene, not Concord, is the capital of Granite State softball; further south, Boston is truly the hub of Bay State action, with hundreds of teams.

Disregarding hybrids, such as barbecue ball and benefit games, there are four brands of softball played these days: fast pitch, slow pitch, modified fast, and mushball, or 16-inch. Each type requires the same basic skills of hitting, running, throwing, and catching, but the rules, equipment, strategies, and even game tempos differ. There's a variety for every taste.

Fast pitch is essentially underhand baseball in seven innings instead of nine. Pitchers use full windmill windups, and the better hurlers can throw bewildering sinkers, risers, curve balls, and changeups. Some aces can heave as hard as any major leaguer: pitches by Eddie Feignor, of the famous King and His Court, a four-man team that soundly beats any amateur nine-man team in existence, have been clocked at over 100 mph. Especially considering that he's pitching from only 46 feet from the plate — not the 60 of baseball — it's no wonder the King has earned more than 100,000 strikeouts and 800 no-hitters in his career.

In 1961, ex-Red Sox slugger Ted Williams agreed to swing against softball pitcher Joan Joyce in a charity game staged in Waterbury, Connecticut. Admittedly, the Splendid Splinter was in his mid-45s, overweight, and had been retired for two years, but the fact is he managed only one hit and a few weak fouls out of 40 pitches. After the "hitting" demonstration, he stalked off the field, cursing to himself.

Fast pitch allows bunting and stealing, but the game is largely controlled by the pitcher, who usually yields few hits. It's a challenge to play and often a bore to watch because of the scarcity of base runners. As a result, interest in this brand of softball has waned.

Slow pitch, in which the windup and toss are restricted so that the ball is lobbed toward the plate in a high arc, is more of a hitter's game. Even without bunting or stealing (which aren't allowed), it's action packed. It features a 10th player — a shortfielder who covers the turf behind or on either side of second base, depending on the batter. Slow pitch, popular everywhere, is gaining converts at a healthy rate.

Modified fast is a cross between fast and slow pitch, permitting bunting and stealing, with a shortfielder and designated hitter, but restricting pitchers' windups so the ball is delivered straight across the plate at a hittable speed. Modified has also gained in popularity around New England, perhaps because it's most like baseball. Athletes who can't make the cut in fast pitch and can't wait for the ball to come down out of the sky in slow pitch find this combination of baseball and softball — pitching and hitting — to their liking.

The newest brand of softball, which started in Chicago about a decade ago, is mushball. This features a ball four inches larger than the standard 12-incher. The oversized ball makes big gloves and big hands definite assets. This is a hitter's game, like slow pitch, but the action is even more compact because the heavy ball can't travel very far. Weak popups are many, home runs few.

People tend either to love or to hate mushball. Those who play it like the easy hits, whereas those who don't sneer at the lack of strategy in the game (signals, hit-and-runs, and so forth are not permitted). "I think the game stinks,'" says Lloyd Henderson, a New Hampshire lawyer who played baseball at Bowdoin College and who has been playing fast pitch and modified for the past seven years. "Anybody can hit the ball. It's a shame that so many good young ballplayers are switching over to it. I'll only play it when I'm real, real old." Henderson, a 35-year-old catcher with the physique of Babe Ruth, has quite a few seasons of genuine softball to go before he relegates himself to catching those white bowling balls.

Until a few seasons ago, I played slow pitch, modified, and some fast pitch in Needham and Brookline; for four years, I belonged simultaneously to two teams in two leagues. On some glorious nights — nights I longed for — I'd play modified with the Swills, then would have a beer, change uniforms, and drive a miles to play slow pitch under the lights with Tom's team. There were a couple of guys who would be my teammates in one game, and my opponents in the next.

But that wasn't enough ball: I played Saturdays with the Eliot Lounge team (the friendliest group of players and nonplayers I've ever joined), as well as some

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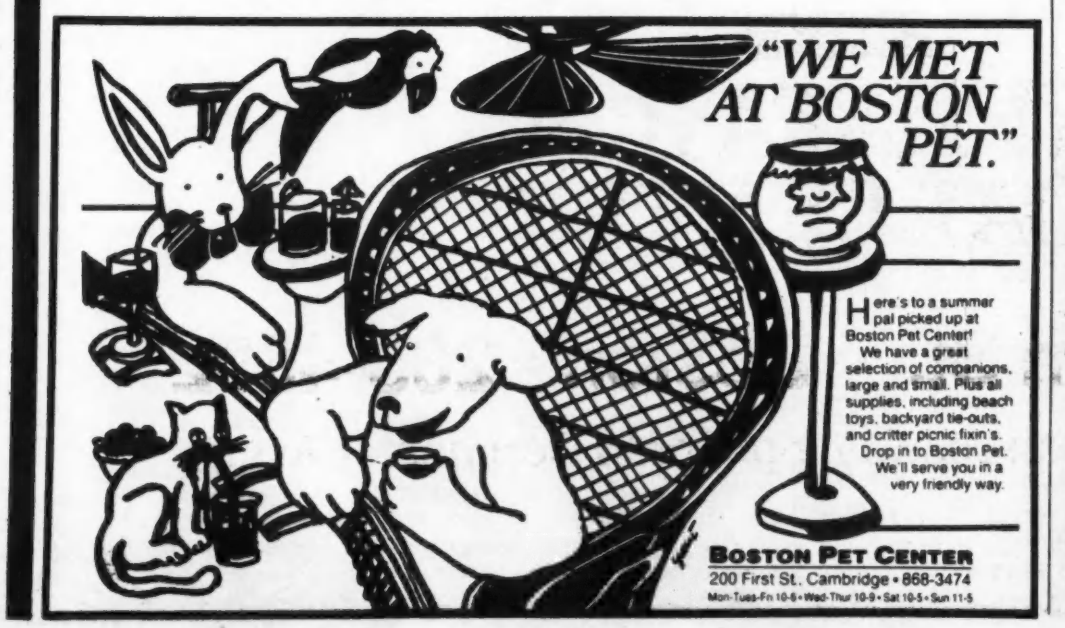
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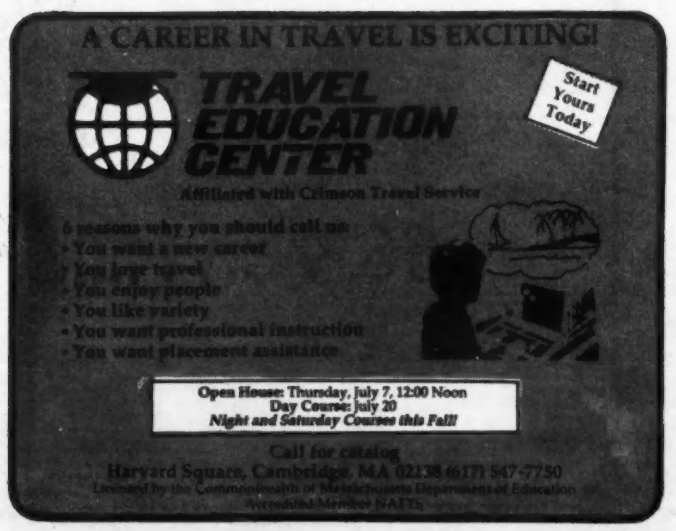
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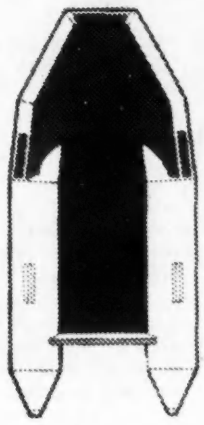

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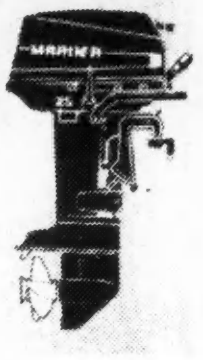
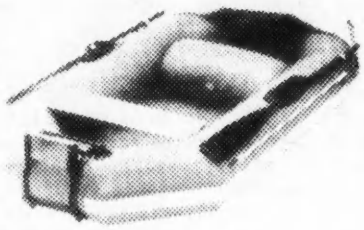
MARINER OUTBOARDS



Achilles



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Computers etc.

Storage galore

The promise of Laserdisc memories

by E. Brad Meyer
and Peter W. Mitchell

The various forms of modern technology now available to the consumer are continually being combined in ways that yield new and surprising capabilities. A case in point is the optical video disc, known as the Laserdisc because it employs a low-power laser to play back its contents. Originally conceived as a home-entertainment medium (mainly for showing movies), the Laserdisc player looks and behaves like a high-tech phonograph, except that the Laserdisc records produce television pictures along with stereo sound. But it's capable of far more elaborate tasks than simply playing video movies from beginning to end.

From their beginning, Laserdisc players have contained digital control circuits operated via a microprocessor. All the early Laserdiscs, as well as the more recent ones intended for "interactive" playback, use what is known as the CAV format: this holds a half-hour of material per disc side, and each television frame (representing one-30th of a second of playing time) is accessible through a unique frame number. Thirty frames per second, multiplied by 60 seconds per minute and by 30 minutes per side, yields a total of 54,000 individual frames on each disc side, any one of which can be found in a few seconds by the player's microprocessor-controlled servo and then displayed continuously with undiminished picture quality.

This capability has led to the interesting claim that a single 12-inch Laserdisc could be used to store and display all the major paintings in all the art museums in the world. This is true, but only if you are willing to accept the dubious proposition a television picture provides a reasonable facsimile of a painting. In any event, the information capacity of a disc is impressively large.

The Laserdisc hadn't been out for long before an explicitly computer-related use for it emerged: the storage of digital audio signals. Digital recordings are a virtually perfect medium for sound storage, because they have none of the distortion, noise, or speed variations that plague conventional records played on conventional turntables. The process requires a medium with far greater information-storage capacity than the regular black vinyl disc has, though. Video tapes or discs serve very nicely. As it happened, two consumer-electronics giants — Philips (which invented the Laserdisc) and Sony (which has developed considerable expertise in digital audio) — chose to apply the Laserdisc technology to a special, smaller, 4.7-inch format known as the Compact Disc, for commercial distribution of stereo recordings in digital form. But more about that later.

The large information-storage capacity of the Laserdisc has not escaped the notice of computer-hardware manufacturers, who are continually looking for ways to cram more data into smaller and cheaper media. Now a Woburn, Massachusetts, company called Laserdata has brought out the first commercial products and services that make use of this technology for computer-data storage and retrieval.

First, let's establish a sense of scale. People who deal with microcomputers are used to thinking in terms of bytes and kilobytes. One byte is a group of eight *bits* (ones or zeros), enough to specify a single alphanumeric character. A kilobyte (written "1 K") is actually 1024 bytes and will hold approximately the amount of text in this paragraph and the preceding one. There are about three kilobytes (3K) of text on a single-spaced typewritten page. A standard eight-bit microcomputer can address a maximum of 64K of internal memory, meaning that the total memory capacity for your operating program and data is equivalent to about 21 pages of single-spaced text.

If you are a serious computing hobbyist or business user, you probably have a microcomputer that stores data on floppy disks, which hold between 100 and 500 kilobytes each. With two disc drives, you have from 200K to 1000K of on-line storage. When the numbers get this large they are stated in megabytes: 1Mb equals 1000 K, or a little more than a million bytes.

The Pioneer Laserdisc player: 800 megabytes per side

Until recently, if your business required you to deal with large amounts of data — if, say, you're a lawyer and want quick access to a large library of case law — you had two choices. You could subscribe to a commercial database, whose large mainframe computers can be connected to your microcomputer via telephone lines for $20 to $100 or more per hour; or you could buy a "Winchester hard disc" system, which costs from $3000 to $8000 and will hold from five to 15 megabytes.

The Laserdata system offers a third choice. You can buy a standard Laserdisc player for $850, the Laserdata interface (for somewhat more), and a mass-produced video disc full of computer data for $79. As a computer-data storage medium the Laserdisc can hold more than *800 megabytes* on each side of every disc. A sample disc produced by Laserdata contains the IAC Magazine Index (listing references for several years' worth of issues of more than 400 peridocials); the complete text of the King James version of the Bible; a large medical-information database; and the complete documentation for the DEC VAX-750 minicomputer, which in printed form fills several feet of shelf space. A complete copy — every single page of every single volume — of the *Encyclopedia Britannica* would occupy less than one-fourth of a single side of a Laserdisc. To transmit the contents of one complete disc side over a standard 300-baud (about 10 characters per second) data communication line of the sort microcomputer owners use would take more than two and half years.

In addition, the system obviously has the capacity to deliver graphs, still pictures, and/or movies along with text, numer-

Continued on page 14

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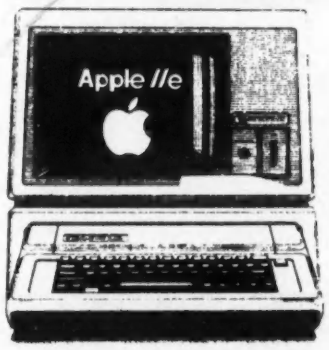

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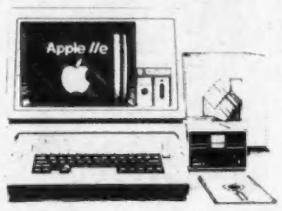

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CALENDAR
The Boston Computer Society's Guide to Meetings

July 5, 7 p.m. - VICTOR
The Victor group meets at Desktop Computing Systems, 10 Langley Road, Suite 305, Newton. Two presentations: Victor Technology's Graphic Tool Kit and Knowledge Manager, a powerful database management system.

July 7, 6:30 p.m. - NORTH STAR
North Star users meet on July 7 at Forsythe Dental Center, 140 Fenway, Boston (entrance to parking lot is on Hemenway Street). Topics include a reoprt on how CP/M files are stored on disks. The CP/M public domain library disks will be available for copying.

July 7, 7:30 p.m. - SOCIAL IMPACT
The Social Impact User Group, which is brand new, will meet the first Thursday of each month. July 7's meeting will be held at the Science for the People, 897 Main Street, Cambridge (near Central Square). Ray Valdes leads a discussion on "What are Video Games Doing to Us?"

July 8, 7:30 p.m. - OSBORNE/KAYPRO
Osborne/Kaypro users first meet this month at Honeywell's Electro-Optical Division in Lexington (Routes 2A and 128).

July 11, 6:30 p.m. - APPLE/BOSTON
Apple/Boston meets at Boston University's George Sherman Union, 775 Commonwealth Avenue, Boston. Integrated software for the Apple II, featuring the Incredible Jack of All Trades program.

July 11, 7:30 p.m. - LOGO
The Logo group meets at Lesley College Alumnae Hall, Stebbins Building (29 Everet Street, Cambridge, near Harvard Law School). A double billing: presentations of Logo for both the Atari and the Commodore 64.

July 13, 7 p.m. - TELECOMMUNICATIONS
The Telecommunications group meets at UMass Science Center (Harbor Campus at Columbia Point), building 8, first floor, room 001.

July 13, 7 p.m. - ATARI
Atari users meet at MIT building 4, room 231 (77 Massachusetts Avenue, Cambridge). Features 80-column boards (we hope to have Austin Franklin, who manufactures one of these boards, as a speaker). Also, Robert Laferla talks about using player missile graphics in BASIC.

July 14, 6:30 p.m. - IBM PC
IBM PC users meet at Knight Auditorium, Babson College in Wellesley.

July 18, 6:45 p.m. - BUSINESS
Business users meet at Boston University's George Sherman Union, 775 Commonwealth Avenue, Boston. "TK! Solver - A Closer Look", a review and demonstration of Software Arts' versatile tool.

July 18, 7:30 p.m. - ERE (EDUCATIONAL RESEARCH EXCHANGE)
The Educational Resource Exchange (ERE) meets in the auditorium of Clark Junior High School, Lexington (between Route 2 and 2A off Waltham Street). Subject is "In-Service Training — What is the Best Way?"

July 18, 7:15 p.m. - MEDICAL/DENTAL
The new Medical/Dental User Group has its first meeting on July 18 at Minuteman Vocational High School in Lexington (intersection of Routes 128 and 2A, opposite the Sheraton Dunfey). Features demonstration of medical and dental office systems.

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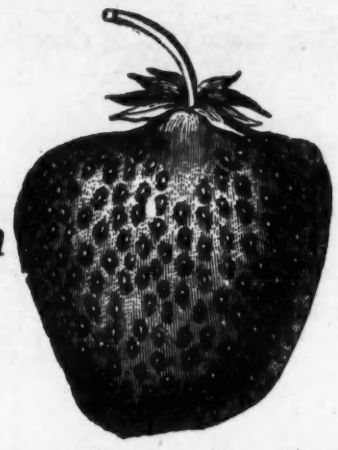
TELECOMMUNICATIONS IN THE PALM OF YOUR HAND

Food

Strawberry statements

A couple of recipes to wrap up the season



by Susannah Garboden

She said, "I know what it is to be sad." She went on about it, and before long I knew, too. "What's there to live for?" she concluded.

I said, "For God's sake, it's strawberry season. Isn't that enough?"

She said, "You don't understand what I said." I figured I wasn't cut out to be a philosopher.

Even if some people won't accept them as a sufficient *raison d'être*, I see no reason to underrate strawberries. Or to assume that every red or pink lollipop or bowl of Jell-O is truly strawberry flavored. Or to cook strawberries (except for jam, assuming you have a very good recipe), for that matter. Strawberries, fresh and ripe off the vine, are possessed of distinctive and valuable flavor characteristics. They deserve some respect.

Sixteenth-century physician and writer William Butler (the man responsible for popularizing the notion that one shouldn't eat oysters in months with Rs in their names) said, "Doubtless God could have made a better berry, but doubtless God never did." Now that's philosophy.

Strawberry cake

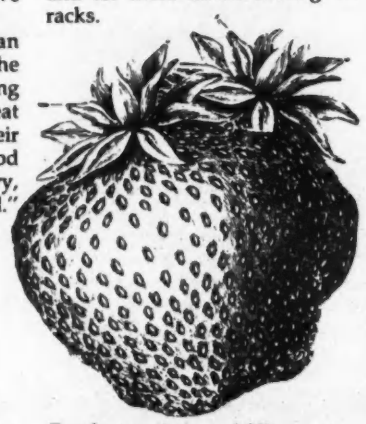
Makes one nine-inch layer cake

For the cake:

½ cup butter;
1 cup sugar;
2 teaspoons baking powder;
1¾ cups cake flour;
1 teaspoon vanilla;
¾ cup milk;
3 egg whites at room temperature.

Grease and flour two nine-inch cake pans, and preheat your oven to 375 degrees. Cream together the butter and sugar to a light consistency. Now stir the baking powder into the cake flour and add the vanilla to the milk. Sift about a third of the flour mixture over the creamed butter and sugar. Stir that in, then add about a third of the milk and vanilla. Continue adding thirds of the mixed ingredients in turn, stirring after each addition, until you've used up everything.

Beat the egg whites until they are stiff but not dry and fold them gently into the batter. Divide the batter between the two cake pans, and bake the cake for 25 to 30 minutes. Take the layers out of the oven and cool them in their pans for about five minutes. Remove the layers from the pans and let them finish cooling on racks.



For the toppings and filling:

1 quart strawberries;
¾ cup water;
1½ cups heavy cream;
2 tablespoons confectioners' sugar;
½ teaspoon vanilla;
3 tablespoons cornstarch;
1 cup sugar;
2 teaspoons lemon juice.

Wash and hull the strawberries, cutting out the soft spots. Put any misshapen or mangled berries aside into a measuring cup; there's an ideal use here for about a cup and a half of your less attractive strawberries (see below). If you fall short of a cup and a half, make up the difference with perfect berries and send me the name of your grocer.

Put one cup of the "rejects" into a saucepan with the three-quarters of a cup of water. Bring the water to a simmer and let it do just that for four minutes, then turn off the heat and let the whole thing sit for a while.

Next, whip the cream until it's quite stiff, folding in the confectioners' sugar and the vanilla as you do. Scoop about one cup of the whipped cream into a small bowl. Cut up the remaining "reject" berries into uniform hunks about the size of a little fingernail and stir them into the cup of cream. Spread this between the two cake layers.

Use the remaining whipped cream to frost the sides of the cake. Lay it on about an inch thick, doing your best to make about a one-inch-high ridge of whipped cream extending up around the entire top edge of the cake. Now, arrange all those perfect strawberries on the top of the cake, inside that cream rim. Put the hulled ends down and fill in the spaces between berries with cut-up pieces.

Meanwhile, back at the stove, strain the simmered berries out of their cooking water, pushing on them gently to extract their juice. Surprise — you want to keep the water, not the berries. Now put the strained liquid back into the saucepan, stir together the sugar and cornstarch, and add it to the strawberry water. Cook this, stirring it constantly, until the mixture is thick and translucent. Add to this the lemon juice and pour the glaze over the berries atop the cake. Cover all the berries, but avoid dripping any on the whipped-cream wall. Keep the cake cool until you serve it, and don't try to keep it more than an hour or two.

Strawberry puffs

Serves four or five

These make a truly elegant dessert on a hot day.

For the cream puffs:

½ cup water;
¼ cup butter;
½ cup flour (high-gluten, like King Arthur);
2 eggs.

Preheat your oven to 425 degrees. Put the water and the butter into a small, deep saucepan, and heat this until the water boils and the butter melts. Keeping the pan over the heat, dump in the flour. Stir the stuff like crazy until the dough forms a ball in the middle of the pan. Now, take it off the heat and let it sit for a minute or two. Add one egg and again stir it like crazy until the dough is smooth, then beat in the other egg.

Using a teaspoon, form small balls of dough on a cookie sheet. Each ball should contain about a rounded teaspoon of the dough. Top each of these balls with a dab of dough about the size or your thumbnail. You should end up with about 18 to 20 puffs. Bake these for 10 minutes at 425 degrees, then lower the heat to 350, and bake them for an additional 10 minutes. Take one puff out of the oven. Study it. If it doesn't collapse, take out the rest and set them all on racks to cool.

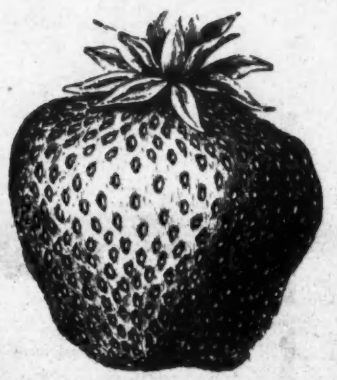
Using a sharp knife, gently cut off the topknot (the dab of dough) from each puff, and carefully pull out any stringy bits of dough from inside the hollow (believe it or not) puffs. You won't be needing the topknots or the stringy stuff.

For the filling:

1 cup sour cream;
¼ cup maple syrup;
1 pint strawberries, washed and hulled;
confectioners' sugar.

Gently stir together the sour cream and maple syrup. Dribble about one teaspoon of this into the gaping maw of each puff, and top each with a strawberry, hulled end down. The berry should poke out of the puff. If you want to, dust the filled puffs with confectioners' sugar.

These are also great made with fresh pineapple hunks or green grapes instead of strawberries and for entertaining, you might want to do up an assortment. □



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by Robert Nadeau

Java Cuisine departs from the typical Indonesian-restaurant practice of filling the menu with elaborate combination plates designed to capture the spirit of the famous rice-table buffet. Instead appetizers and entrées are offered in the middle of the table, for all to share, as in Chinese restaurants. And rice costs extra, also as things are done in Chinese restaurants. Java Cuisine's format is, I think, a better one for such a small ethnic restaurant, which is bound to have a hard time making more than about four distinctive sauces. Here they are good sauces, and the place is sure to delight those who favor interesting food, and gentle prices over lavish decor and romantic atmosphere. The young couples who have already discovered the place — it has college second-date potential, says this market analyst — provide a certain amount of decoration and romance just by being there. Cheap chic to be sure, but the eats also merit attention.

Some appetizers are familiar, like lumpia ($2.95), which is eggroll south, served with a hotted-up ketchup that reminds us that the word derives from the Malay *kecap*, meanig soy sauce. The rolls themselves are interestingly made, with a lot of carrots in the stuffing, and very nicely deep-fried to be crisp yet not too greasy.

Saté, the Southeast Asian shish kebab (you laugh? Islam is the dominant religion in Indonesia), is available in beef, pork, lamb, and tempeh versions. If health-food-store tempeh is making you hungry for Burger King now, this might be the place to counter-attack, since Indonesia invented tempeh. I lack this problem, and ordered the saté in pork ($2.95). You get two skewers of three or four chunks each. The bad news is that some pieces were fatty; the good news is that some pieces tasted like anise marinade. The sauce tasted pretty much like the peanut butter it's made from. I think it's supposed to be hot and curried, but I don't mind pork and peanut butter for an appetizer. I rather like it.

Udang goreng ($4.95) sounds dangerous, but only the fresh green chili slices are. The 10 or so medium shrimp were delicious, in another mildly hotted-up ketchup sauce. At every table, however, some impetuous person will chomp one of the chilis. Salvation lies with the gado gado ($3.95), a rather impressive vegetable salad topped with more plain peanut-butter sauce. There is lots of matter to absorb hot pepper here: hard-boiled egg, cooked potato slices, cubes of something like tofu, cooked green beans, various bean sprouts, carrots, and leaf lettuce. It is, in fact, a fine salad even if you haven't fallen into the chili trap.

To talk about entrées, let's start with the mildest one: gulai boro budur ($5.95), lamb to you and me. The chunks are quite tender but not dried out, in a mild-style curry of which the prominent flavor is cardamom. Then there is bami goren surabaya ($4.95), more or less sweet and hot noodles with chicken. Devotees of the sweet and hot Thai noodles (pad thai) at any of the three Thai restaurants in town will be disappointed with bami goreng surabaya. But it is, as advertised, a little sweet and a (very) little hot, and noodles like square spaghetti hit that pasta spot. The chicken pieces are really excellent. The canned mushrooms are mediocre. Those flakes that look like sliced almonds? Why they're . . . argh, they're flakes of freeze-dried onion. That's not Java cuisine, certainly not traditional Java cuisine.

Getting warmer now, we taste ikan pindang kecap ($6.95), whole fish in — you have been paying attention — "Indonesian soy sauce." Remember this stuff is going to be in the midterm. We get a rather small and bony, but good-tasting, flatfish in a good tomato-based curry. We are getting into sauces with some bite, the kind you spoon over the rice ($.95) when the fish is picked clean.

Similar but hotter and better is ayam bombu rujak ($5.25), which is supposed to be chicken in coconut sauce. I wonder whether my mispronunciations didn't get me the ayam oyor java (Javanese soy-sauce chicken) instead. Or maybe my fish mumble turned into ikan bambu rujak, and it will turn out that rujak means both coconut and tomato. Languages can be as tricky as sauce pots. Anyway, the dish we tasted was three chicken serving pieces (bones in, this time), in another sauce of tomato base plus spices galore.

Say, remember that tray of little munchies that used to come with the rice table, called "sambals"? If you order sambal at Java Cuisine, you get one item for 95 cents. It's a kind of chili-and-onion compound calculated to delay the inevitable burn for 31 seconds.

Understanding what all Bostonians, even the bohemian fans of Southeast Asian cooking, want for dessert, Java Cuisine provides homemade ice cream of (the menu actually says this) 16 percent butterfat content. A pretty darned good scoop is 95 cents. I tasted the ginger variety, and it certainly seemed as rich as the 16 percent homemade ice cream sold at parlors in town. It had a lot of ginger flavor too, though it was very sweet, as compared to Japanese-restaurant ginger ice cream. Java Cuisine has several other flavors, not including straight chocolate.

Service is under control even when the room fills up suddenly. It's not the Ritz, but the waiter brings the food you ordered, I guess. Decor is Third World moderne: three kinds of tile on the floor, sloppily varnished wood paneling, dropped ceiling, one ceiling fan (the air conditioning wasn't working well), two half-baked brass chandeliers. None of this would matter much if the bathrooms were a little cleaner. I wouldn't even mention the 101 Strings-type background music, either. It's probably better than American pop sung in Indonesian, which is a possible alternative.

At these prices, who complains? Java Cuisine is something novel and provocative on the Boston restaurant scene. May it develop three imitators soon. I can't eat Chinese every night. □

Storage

Continued from page 10

ical data, and computer-program information. The medium lends itself nicely to that balanced mixture of print and graphics that delivers information better than either form alone.

Since the Laserdisc is a read-only device, the current system is useful mainly to companies that must distribute very large bodies of information: insurance firms with thousands of standard forms, auto manufacturers with reams of documentation for each model every year, and so on. The current system requirements just for playback are too much for the hobbyist: you need a microcomputer that can run the Xenix operating system (such as the Radio Shack Model 12, which, with a 12-Mb hard disk, costs $11,500), plus the $3000 Laserdisc interface.

But the immense capacity of the medium will almost certainly lead to cheaper hardware and to its adaptation for less exotic computers within a couple of years. Already Laserdata is contemplating using the 4.7-inch Compact Disc for digital data storage. Meanwhile Philips, in Europe, and Matsushita, in Japan, have produced experimental optical disc machines that can be used for recording as well as playback; one of these prototypes even produces discs that also play on a standard Laserdisc player. Before too long, home-microcomputer users may have access to affordable data-storage capacity greater by far than that of today's $300,000 computers.

In the meantime, if you (or your company) are now distributing data on magnetic tapes or hard-disk packs, and you want to know more about the Laserdisc, you can reach Laserdata at 369 Washington Street, Woburn 01801, 938-8844.

* * *

We've been meaning for some time to catch up on a few minor items of news and commentary. One of us (Meyer) owns a North Star Advantage and complained mightily a while back about the dearth of technical support for the machine. As is typical in the microcomputer industry, an independent group of users has taken on what should be responsibilities of the manufacturer: it issues

Continued on page 16

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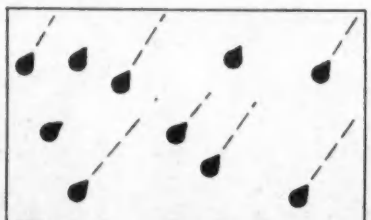

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Storage

Continued from page 14

a newsletter in which technical questions are answered by experienced programmers, and it supplies cheap software for both the North Star operating system and for CP/M. Membership, which includes a subscription to the newsletter, is $20 a year. Write to the International North Star Users' Association (INSUA) at PO Box 2910, Fairfield, California 94533.

In the most recent *Phoenix* Personal Computers supplement (Lifestyle, May 10), we reported favorably on Radio Shack's new Model 100 briefcase portable computer. As we expected, this $1000 machine has become an immediate best seller, particularly among writers of all kinds. There is already a Model 100 User's group communicating actively via the CompuServe data bank; just dial in and go to PCS-154. (A trial membership in CompuServe comes with the $20 adapter cable that you must buy to connect the Model 100's internal model to the phone line.) Many computers generate radio interference, and consequently there was some doubt whether the Model 100 would be safe for use on aircraft. Its interference level has turned out to be very low, according to the users' group's collective data. The Model 100 has been used on many flights without incident. (FAA rules require that you notify the pilot before using a computer on board. The pilot could refuse to allow it, but that seldom happens.)

Radio Shack has also introduced a new $120 Micro Color Computer that will be a strong contender in the low-cost beginners'-computer market. It includes an RS-232 serial port for connecting printers and telephone modems, and its memory can be expanded to 20K for $50. It will run many of the cassette programs (but not the plug-in cartridges) that have been produced for the older $3000 Radio Shack Color Computer. Speaking of the latter, one of us has tested the $15 Audio Spectrum Analyzer cartridge for the Color Computer, and the program is fundamentally flawed; don't waste your time on it. □

Softball

Continued from page 8

coed games at Beaver Country Day School, where fair shots to left landed in the swimming pool. If I wasn't totally sated, I'd go to Cleveland Circle for some Sunday pickup.

Anyone who can't find or doesn't have time for an organized team, but who still wants to play, should head for the complex of fields at Cleveland Circle. Just show up by 10 a.m. with a glove and hang around for a while. Look eager. Play catch. Shag some flies. Work your way into some action. Eventually you'll find yourself in a game, and chances are you won't be the worst player in it.

I'm used to rather competitive softball, but recently I enjoyed watching some, uh, blunderball in a coed league in Peterborough, New Hampshire. It was, in effect, slow pitch; pitchers lobbed the ball over and let the batters try to hit it somewhere besides to the backstop.

The playground lights came on under a full moon as nighthawks cut the air above a crowd of 30 vocal fans. The Generics, with the words Softball Team printed in black on the front, and giant bar codes on the back of their white jerseys, were facing the Pheasant Wood team. Unlike members of other leagues, most of these players disdained spikes, instead wearing sneakers or jogging shoes. Catchers went barefaced.

After five innings, the Generics led 14-4, and it looked like a laugher. But anything can happen in this silly old game — and often it does. In the last of the seventh, Pheasant Wood rallied with a walk, a triple to left when the fielder literally booted the ball into a soccer net in foul territory, and other assorted hits. The rally was aided by two throwing errors and two fielding muffs on the Generics' part. I was backing the Generics, but I loved this late-inning explosion and hoped to see a tie. Extra innings means extra action.

The game ended 14-10 on a fly to deep center with runners in scoring position. After the crowd applauded the upstarts' valiant comeback, I overheard one of the losers say with a shrug, "What the hell, it was a good game. It was fun anyway." Indeed it was.

Bruce Hedin, one of the winners, says of this kind of softball, "It kind of takes you back to when you were young, playing in the parking lot, with lots of errors but with some spectacular plays, too." Indeed it does.

I trust that when I have to hang up the spikes, I'll miss the beer, the chatter, and the people who congregate to make the most of steamy nights. Summer without softball is simply hot, a lost season. □

Freedom

Continued from page 6

kids along, a souvenir 99-cent dribble glass is likely to make for their fondest memory of the outing.

One of the very first stops on the Freedom Trail is the Massachusetts State House. This is a place where people are supposed to get a taste of how government works. But if you want to give people an idea of the way Boston *really* works, then take them a few doors down Beacon Street instead — to the Parkman House, at number 33, for a look at where Kevin White conducts a lot of the city's business. If Kevin's Country Squire station wagon and driver are waiting outside, then Boston's government is probably working — in its own fashion — inside.

If you've got teenagers along, it probably makes sense to stop at Stairway to Heaven, at 48 Winter Street, right after you've paid your respects at the Park Street Church. The specialty at Stairway to Heaven is mainstream rock and roll, and after a few minutes browsing among Duran Duran, Boy George, and Michael Jackson artifacts — posters, T-shirts, buttons, photos, and stickers — an adolescent's pulse rate may be restored to a level at which he or she is ready to take on the Granary Burying Ground. To see the equivalent effect in adults, by the way, steer them into Brookstone, at 29 School Street. After some air-conditioned contemplation of auto-map lights, gardening kneepads, and lamb's wool dusters, the adult mind will be ready to get back on the track of history.

On a walking tour, there's nothing more refreshing than coming across an open-air market. So after you've visited the Granary Burying Ground and King's Chapel, take a detour down to 60 Province Street, to the open-air office-supply market in front of the Mutual Stationery Company. Later on, your guests may be impressed with the fruit and vegetables on sale at the Haymarket, but even if they find some great deals on eggplant, they can't really take that stuff home with them. At Mutual, however, they can buy 18 pencils for $1, 10 Scripto Fine Blue Markers for $1, composition books for 79 cents, and shipping labels — "RUSH," "Fragile: Handle with Care," and so on — for 59 cents a package or two for $1.

At around this point on the tour, you may find yourself looking for another Freedom Trail respite, but there's a problem:

Continued on page 18

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		16	Saturday	4:00p.m.-7:00p.m.
	10	July 23	Saturday	9:00a.m.-5:00p.m.
		24	Sunday	9:00a.m.-5:00p.m.
		30	Saturday	9:00a.m.-5:00p.m.

NOTE: More courses will be added at a later date

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YAMAHA

Freedom

Continued from page 16

many of the the bars and restaurants in the area have adopted a Freedom Trail theme. The result can be a Twilight Zone, time-warp sense of entrapment in an ersatz 18th century. One quick escape is the Publik House, at 6 Beacon Street. Don't worry about the old-timey name. Inside it's dark and cool, and just about the only decoration is a Town Taxi calender. At 3 p.m. the television is tuned to *General Hospital* — something that will definitely bring you back to the present tense.

The Freedom Trail takes you by Boston's City Hall; actually the Hall is not considered one of the attractions, but if you are in the mood for a little cooling off and a little diversion, head inside. If it's a Wednesday afternoon, you should *definitely* take the time to catch the in-house Punch and Judy show, a Boston City Council meeting. Otherwise, to see some ongoing urban drama, head down a flight of stairs to windows M8 and M9, Booting and Parking Ticket Payments. Your friends from the country will get a more accurate picture of the tension and excitement of urban life in a few minutes there than they could glean from a month of *Streets of San Francisco* reruns.

At about this point, why not take in another government site, the John Fitzgerald Kennedy Federal Building? The US Government Printing Office, on the basement level in room G-25, offers a chance to find out what kind of publishing our tax dollars have been at least partly subsidizing. Among the titles to check out: *The Criminal Use of False Identification*, published by the US Department of Justice ($9); *The Viking Pictures of Mars* (set of nine for $5); *Ducks at a Distance: A Waterfowl Identification Guide*, published by the Department of the Interior ($4), and finally, at the cash register, a pocket-sized *Congressional Pictorial Directory of the Ninety-eighth Congress* ($6).

Where the Freedom Trail passes under the Expressway and starts winding through the politically charged North End toward Paul Revere's House, one question will inevitably arise in the minds of out-of-towners: Who is Freddy Langone? According to the campaign posters festooning every other fire escape in the North End, Langone is "An Outstanding Councilor" who would be "A Better Mayor." If you stopped by a City Council session earlier in the day and watched Freddy's oratorical style strain the air conditioning, you've probably already formed an opinion on these points. If not, you may want to visit Freddy's house, in the North End, instead of Paul Revere's, to find out what all the fuss is about. But there are better detours. Among them: the garage at the corner of Prince and Commercial Streets where the Brink's job was pulled off and where scenes from the movie about that robbery were filmed, and yet another open-air market, this one for kitchen supplies, at Il Bongustaio, 66 Salem Street. Among the items: a garlic press for $1.98, plastic-silverware trays for 99 cents, and clam knives for $5.25.

Finally, the Freedom Trail crosses the Charlestown Bridge and heads in the direction of the USS Constitution and the Bunker Hill Monument. The trail markings sort of peter out here, becoming harder and harder to find after you leave the Constitution and try to make your way through the Charlestown Tow Company lot up to the Bunker Hill Monument. In fact, once the red stripe disappears, and as the surroundings get more and more depressing, you may find yourself wishing for the quickest way back to the other side of the bridge. At this point, follow your instincts: find the most direct route to the bridge and follow it. No detours are recommended. □

Marine

Continued from page 5

women were even allowed on ships, she adds.

"Traditionally, a ship is considered a 'she,' Smith continues. A supposedly humorous explanation of this custom can be found on placards in captains' quarters and union officials' offices around the world: "A ship or boat is called she because there's always a great deal of bustle about her ... because there's always a gang of men around ... because she takes a lot of paint to keep her good-looking ... because it's not the initial expense that breaks you, it's the upkeep ... because she's all decked out ... it takes a good man to handle her ... because she shows her topsides, hides her bottom, and when coming into port alway heads for the buoys."

When Della Anholt — one of eight female graduates in the first class of the US Merchant Marine Academy at King's Point to accept women — arrived on board her first tanker ship as third mate navigation officer, she was told that the captain didn't like academy graduates and didn't like women. "When he first saw me, I shrugged my shoulders in resignation," Della recalls. "'Why did you shrug your shoulders?' he asked. 'I've already got two strikes against me,' I told him. 'You're wrong,' he said. 'You've got *three*. You're an academy graduate, you're a woman, *and* you're good-looking."

Says Kathleen O'Donnell, "The men have the attitude: 'She's here to get a husband, to make easy money — which means the men will carry her load — or she's just a slut." She maintains that some of the negative attitudes originate with seamen's wives and girlfriends. "These women have a lot of control," she says. "They all said things to me like 'I really believe in the women's movement, but I don't want you going out to sea with my husband.' They were sure I was out there for one thing."

* * *

"I'd rather not see the men. I'd rather be behind a wall where you don't have to see them," Sabrina Cennamo says emphatically. Although the male-to-female ratio on board ship may encourage the assumption that the women are there at least partly because of the men, Cennamo is not alone in declaring that she's there in spite of them. "I try to stay away from the men," says third engineer Lisa DeGeorge. "You can get very emotionally involved — it's a closed, tight situation on board ship, and you're with the person constantly. But you know it's not something that will last. You only know a certain part of them — it's hard to get to know what they're really like ashore. For the most part, I keep to myself. It's hard — you want to talk to people. You don't want to isolate yourself."

"The only way I could function out there was never to fool around with the guys I worked with," says O'Donnell. "First of all, how do you pick? You'd have to pick the biggest guy out there. Also, you're on board for three months — what if you get tired of him?"

By nature expansive and outgoing, Mary Gallagher admits she's had to repress her gregariousness on board ship. "You can't be too friendly. If you say 'Hi' to them or something, they think, 'Oh, she likes me."

Even the women who wax bitter about the men, though, are also quick to point out that, along with "a lot of jerks who will take advantage of someone who doesn't know the reality of the situation, there are a lot of nice guys out there," as Lisa DeGeorge says. "After a while, you learn to differentiate why they're being nice to you."

"As soon as you've worked with the men for a while and they see they don't have to carry you, it's no problem. It was more like you were a pet giraffe," says Kathleen O'Donnell. "If there were 30 guys on ship, some would decide there was something wrong with me — that I was gay. They have to find a reason for why you're not attracted to them. But 25 would end up being my uncle or big brother or father figure."

The women say that despite the long hours of duty at sea, a relationship in port is preferable to one at sea. "Maintaining a long-term relationship is really no problem," says O'Donnell. "First of all, you have a honeymoon four times a year," she says. "Also, you're a lot more careful — you think about what you're saying to each other. The problem with most relationships is that you let the talking fly. This doesn't happen with us."

Terry Preston, who works for Exxon, says that because the company has been accommodating, both her marriage to another Exxon second mate and her new status as mother are working out well. Before the baby came along, Exxon arranged for her and her husband to have the same sailing schedule — two months on, two months off. And when she was four months pregnant and "too big to do the job" on ship, the company gave her a desk job in Bay Town, with the option to ship out again whenever she's ready.

Sabrina Cennamo used to write home, "If there was one more woman out here we'd have these guys beat." And Kathleen O'Donnell, who spent four years on work boats before she ever had a female co-worker on one of them, says, "The first time I worked alongside a woman was on the tanker, and I found it was a lot easier to get chummy with the men with Susie there. I figured I had a backup with Susie. Between the two of us, we figured we were invincible. When we got off the ship, they had a party for us — a 'Good-bye and get the hell out of here' party."

* * *

If not a husband, or cheap thrills, or easy money, what, then, are these women after? Why do they subject themselves to the big risks of an indifferent universe? To the sexist banter and harassment?

To some of them, travel and adventure are an important allure. Mary Gallagher says she has friends all over the world — and a rapid succession of foreign phrases she has learned starts rolling off her tongue to prove it. Kathleen O'Donnell, who "bounced around the Caribbean and South America," admits she was "less interested in the job than the place." And Sabrina Cennamo says that though she still had to work her 14-hour days feeding the crew while in port, she would "work real hard, sometimes with hardly any sleep, to make sure I got out there" — in Cuba, Puerto Rico, Turkey, Cyprus, Greece, and England.

Lisa DeGeorge, though, is not out the see the world. "We basically go up and down the West Coast," she says of the Arco tour. "We pick up oil from Alaska and then unload in Washington and California — and sometimes Panama and Hawaii. But you're only in port for about a day. It's not very exciting."

She says she's in it for the money — though she doesn't think of it as easy money. "It's not that great a life," she says. "If I had something else to do, I'd do it." But it's hard to turn away from a salary of more than $50,000 a year — especially with Arco upgrading its leave policy to 60 days off for every 60 worked.

For many women, it's the challenge. As tugboat captain, Della Anholt puts it, "Every day is different. You can't have a typical day like working in an office. You're outside making up different tours and headings to different destinations. Any day, I'd rather go under the bridge on my boat than be in one of those cars trying to get over it during rush-hour traffic."

And against the isolation and alienation of the seafaring life is the peace and mystery of a ship floating on star-reflecting water. "When it was quiet, I used to sit out on deck and talk with the guys and they'd teach me the stars," says Mary Gallagher. As Conrad described the spiritual rewards of seafaring, "The immortal sea confers in its justice the full privilege of desired unrest. Through the perfect wisdom of its grace they [the mariners] are not permitted to meditate at ease upon the complicated and acrid savour of existence." □

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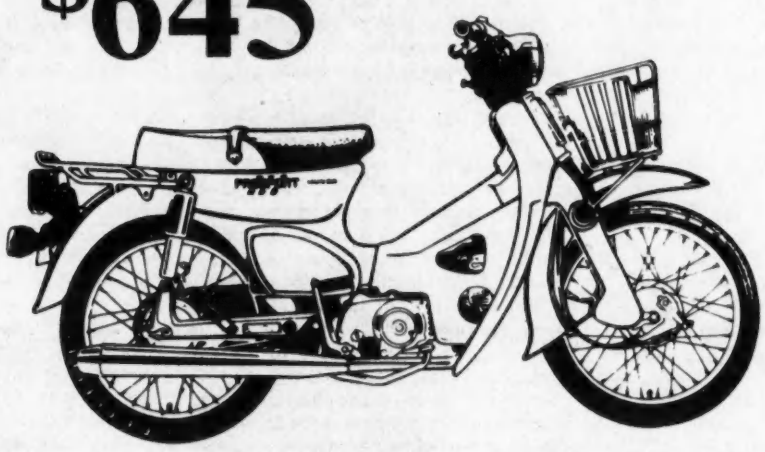

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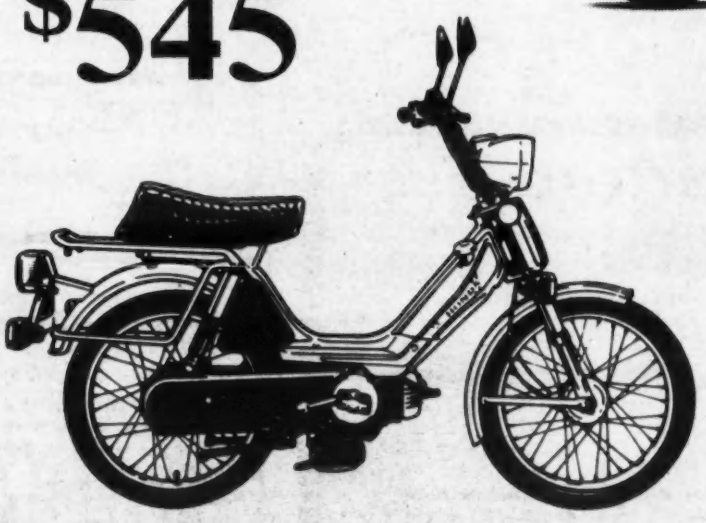

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The Puzzle

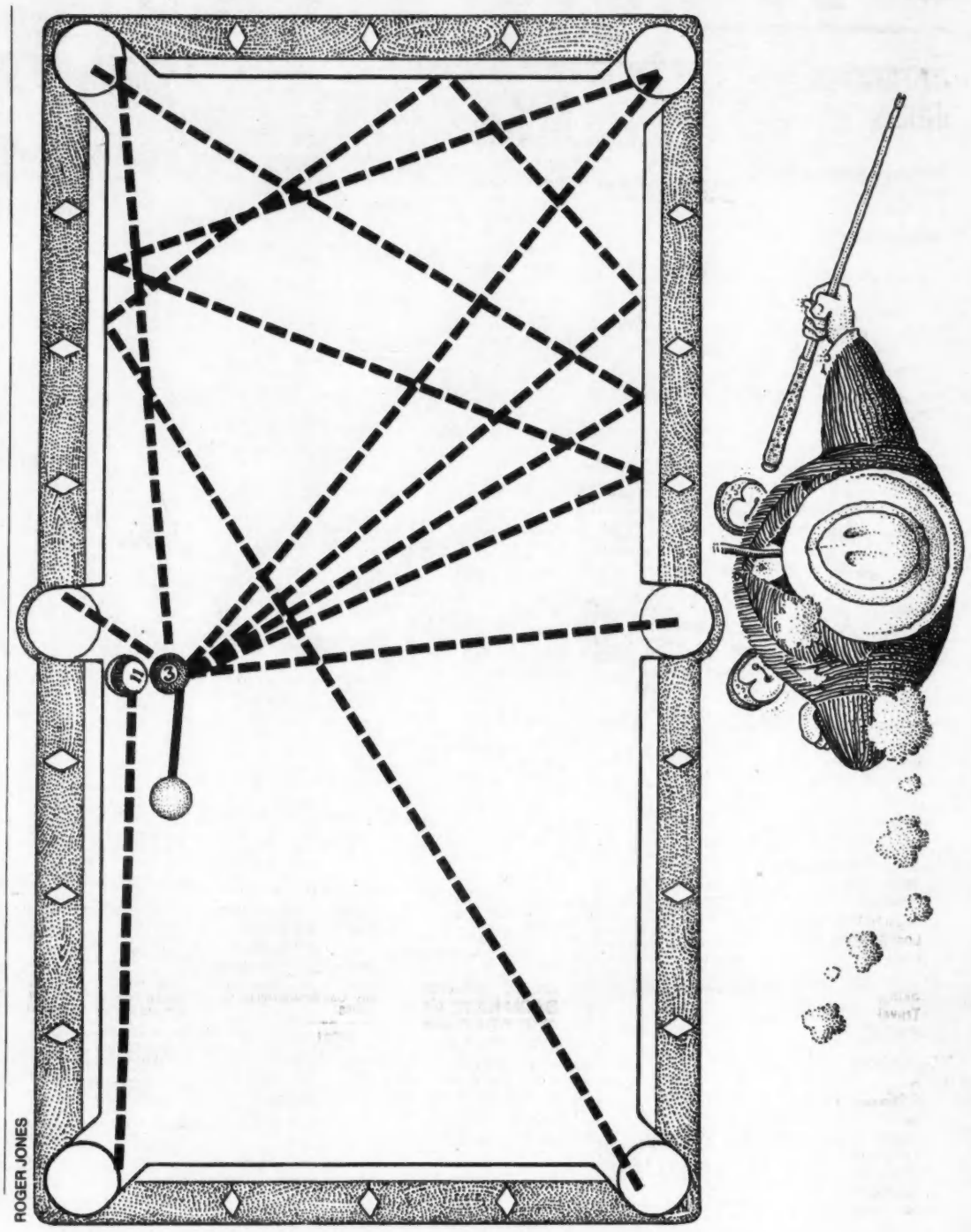
by Don Rubin

#348 Scratch test

To sink the 11 and three balls, and then scratch (pocket the cue ball), you have to strike the cue ball fairly hard with high left English, aiming carefully at the right third of the three ball, as indicated by the solid line.

The path that each of the balls then takes on its way to a pocket is marked by dotted lines on the table, though we've thrown in several bogus routes just for fun.

Fill in the correct paths, if you can. And chalk up your mistakes to lack of practice.



ROGER JONES

Rules

1. Prizes for solving the Puzzle will be *Boston Phoenix* Puzzle Winner T-shirts.

2. All entries must be received at the *Phoenix* office (addressed to Puzzle, *Boston Phoenix*, 100 Massachusetts Avenue, Boston 02115) by noon on the Monday following the issue date. *Phoenix* employees and their immediate families are ineligible.

3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. We only have 10 T-shirts to give away each week, so when there are more than 10 winners we'll have a lottery.

4. All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

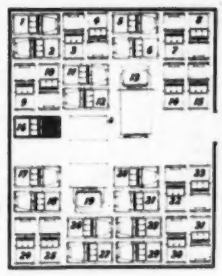
Name _____
Address _____
City/Zip _____
T-shirt size _____

Solution #346

There were 33 winners and 19 losers to *Jeepers* — not a lot for the lot, which was a puzzle we considered a gimme.

Nearly all the errors involved jeeps 5, 29, and 27 (the last two twice), though none of the three needed moving (even once) to clear an exit for the trapped black jeep. Since the first cars had to be moved in pairs, people felt compelled to continue doing so, we suspect. But check the solution and you'll see it wasn't necessary.

You had to move jeeps 22, 23, 30, 31, 28, 26, 19, 16, 9, 10, 11, 12, 3, 4, 6, 13, 16, 19, 26, 28, 30, 31, 22, 23, and 16 (a total of 25 moves) to get the black jeep out.



The following lot will receive T-shirts:

1) Jeff Katz, Allston
2) Dale Davis, Merrimac
3) Deborah Jackson, Salem
4) Phil Hanscom, Boston
5) Esther Grunwald, Waltham
6) Mark Diamond, Boston
7) Diane Duggan, Roslindale
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9) Jill Larsson, Ottawa, Ontario, Canada
10) Debby Odell, Oakland, California

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Outreach to Reform Jewish college community of Boston. Develop religious, cultural, educational, israel, and social programs. Qualifications MSW, Jewish Communial Service, MAEd, or equiv. Competence in Jewish Studies and comfort with values of Reform Judiasm. $16,000-$19,000 plus medical reasonable expenses. Career path. Contact College Ed. Dept. UAHC 838 5th Avenue New York, NY 10021 212/249-0100 ext. 550.

SUMMER JOBS PROMOTING ECOLOGY
and environmental protection consumer activism. MASS PIRG, state's largest public interest group has solid record: bottle bill, superfund solar tax credit law. Hiring permanent and summer staff for public education and fund raising. $135-$225; $160-$300. M-F 2-10PM will train. Call Lauren P. at 423-1796

DIRECTOR OF GREENPEACE N.E.
Regional office of Envirmonmental Group looking for Exec Dirctor to oversee isues campaigns (on disarmament, toxics, wildlife, and off-shore oil drilling), fund raising and public education. Activist background , committment to non-violent direct action preffered. Write Greenpeace, Box P, 286 Congress St. , Boston MA 02210

College age or older staff person with diverse talents wanted for Rowe Camp Aug. 3-27 to work with 12-14 yr olds. Should be loving, playful & mature. $60 wk + rm/bd, great place & people. Send letter stating what you can do to P.O. Box 285, Lexington MA 02173

Male Coll Grad for disturbed youth Harv Sq area Rm in exchange for 10 hrs work per week. Call 868-0649

Masseuse wanted, experience preferred. High earnings, flexible hours. Relaxation Retreat 459-0192.

Need people to hawk flyers or Boston Stage plays weekends. Call 267-5600

PART TIME DISTRIBUTORS STREET PROMO
Summer Resort needs distributors for street promotion in downtown Boston for July 11th, 12th, 13th who love the public and hard work. $5/hour, 6 hours/ day, 11am to 2pm & 3 pm to 6pm. Call July 5 & 6 between 10am & 4pm 1-800-551-1555. Ask for Kim.

We need people who are being medically treated for anxiety to participate in studies of metabolism. We will study the effect of these medications on metabolic processes in your body. Reimbursement provided for participation. For information call Division of Clinical Pharmacology, Tufts New England Medical Center 956-6997 Wed 8:30-12:30 ONLY.

Sm woodwork busines need person to run office bkkping, telephone, assist customer scheduling woodwork exper helpful call Dixon Bros 445-9884

WANTED young energetic F for housekeeper & companion for slightly handicapped male. Live in or out & salery. Call 536-6155 anytime and keep trying.

WE WILL TRAIN YOU
Join MHHI Volunteer Night Counselor Team. Exc on-the-job training & supervision. Gain exper in halfway/corrections/counseling fields. $25 per 8 hr shift stipend. Some work-study & internship slots avail. Call 437-1864 today.

Part-time help hanging sheet rock wanted in Cambridgeport 497-2287

Pretzel vendor wanted. Call Missy at the bakery 742-4221

SALES REP
Wanted to sell gourmet steaks, poultry, seafoods. Excellent income for right person, local territory. Call Ken or Bob (616)-459-6189.

We need healthy people who are taking female hormone replacement medication (such as Premarin) to participate in metabolic studies. Reimbursement provided for participation. For further info please call Division of Clin Pharmacology, Tufts New England Medical Center only Mon, Wed, Fri, 8:30-12:30. 956-6997.

WE NEED YOU
Place Runaway House is looking for volunteers who like adolescents. Place House provides crisis intervention counseling and emergency shelter to runaway youths aged 13-17. We will provide trasining supervision and experience in a supportive enviornment. Please call after 6pm 536-4181

AUTOMOTIVE

DOMESTIC

1963 VW bus good mech shape nds bttry&muff comes with parts for bdy $400 576-2247 5pm M-F

1973 Mercury Capri 4spd it runs a buy $200 call 876-2589

1974 AMC Hornet, 83K mi 1 owner, many new parts, 7 tires $650 Call Steven 732-1193/254-7764

1974 GREMLIN inexcel condition nu brks exhaust G50 or BO Call bef 9am 665-6191

1975 AMC HORNET station wagon Good condition $850 or BO Call Tom 232-9099 or 720-0696

1976 AMC Pacer. Automatic, power steering, power brakes, air conditioning. AM/FM stereo cassette, CB radio. Great second car or graduation gift Call Mike days at 754-9621

1981 Dodge Omni Miser 024 frt. whl drv good ex cond $3000 or Best offer 628-2425 492-1350.

67 FIREBIRD
Excellent running and looking, no rust, many extras, must be seen. $3200. Call 485-8058 after 3pm

72 AMC HORNET- 62K mi exc mech cond. Recent tune up. $600 or best offer. 734-4182 after 6pm.

76 PONTIAC
Sunbird VG 5speed, radial tires, am-fm/cass, exc. cond., nice car. $1800, Marianne 576-2368 or 438-5164

77 AMC HORNET-4 door, 63k mi, excellent mechanical, $1700 or BO, Call Rich 354-6907 or 494-2472.

AUTO AFR COND
Sears air cond unit presently installed in Chevy Nova. Excellent condition. $210 or bo. 259-0843

CHEVETTE '79-2dr, auto, am/fm, rw defog, snows, new muffler, just tuned, runs well. l.blue, black int. $2500/BO 739-6875.

SITUATIONS WANTED

PATRON(ESS)
My skill+your backing yields stage rally/racing adventure on th eopen road for both of us. Call eves 603-434-6621

RESUMES

Resumes & cover letters expertly prepared. Accutype. 267-8063.

VOLUNTEERS

UNITED WAY'S VOLUNTARYACTION CENTER: Develop new skills and make new friends while helping others - become a volunteer! We have opportunities in over 500 agencies. Call the Voluntary Action Center at 482-8370 ext. 216. JEWISH COMMUNITY HOUSING FOR THE ELDERLY: JCH has a variety of volunteer positions from researchers to graphic designers to recreation instructors. Call Lynn Wolk at 254-8008 for more information. DARE SHELTERCARE: This residential home for troubled adolescents needs people to teach 'life' skills such as cooking, photography, athletics, etc. Call Robin Dey at 776-4620. WATERTOWN CENTER FOR THE ARTS: This agency needs an Arts Program Supervisor for six weeks beginning July 12th and a bookeeper on a bimonthly basis. Call Eliza Blanchard at 924-5595. BRIDGE FAMILY LIFE CENTER: A volunteer is needed to conduct arts and crafts workshops for area adolescents on Tuesday and Thursday afternoons. Call Mimi Mohler at 423-9575

SURROGATE
Mature, humanistic female to assist Psych-Med team treating male sexual problems.
Call 266-3444 for info

FIGHT DISCRIMINATION
9 to 5, Boston's Working Women's Organization concerned with wage, promotional and discrimination issues, is now hiring
Outreach/Fundraisers
Training and benefits included
Call 423-3253

★★ JOBS ★★
Full or part-time health and nutrition consultants needed. Company expanding on massive scale...No experience required, training provided.
424-1007

RESUMES PRINTED
Retyped or typeset by COPY COP at 815 Boylston St., (opposite the Prudential) 267-9267. 13 Congress St. (near State St.) 367-2736, 85 Franklin St., (near Filene's) 451-0233. 260 Washington St. (nr. School St.) 367-3370. Selection of resume papers and matching envelopes. Open evenings and Sundays.

BOX MAIL NOTICE
Flyers and other unsolicited matter should not be directed to a Phoenix box number. The Phoenix is not required to hold, deliver or forward such material.

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NEWTON HOLMES 965-7780 — 34 Lincoln St., Suite B
QUINCY 786-7457 — 1050 Hancock St., Suite 101

ASTHMA
Well-paid volunteers to participate in trial of new medicine at Harvard affiliated hospital. Total time commitment of 25 hours over 8 week period. For info, call:
(617) 323-7700, ext. 5123

FOR Classified Display Rates Call 536-5390

REACH 390,000 PROSPECTS EACH WEEK WITH A Phœnix Help Wanted AD
Call 267-1234
TO PLACE YOUR AD

Work For A Special Interest Group
THE PEOPLE OF MASSACHUSETTS
Join Mass. Fair Share's community eduation/fundraising staff, and help shape hazardous waste, energy, tax, and other policies in Massachusetts. Will train. Benefits included. Hours 2-10. $185-$235/week. Call 266-7505
Permanent and Summer positions available

ADVERTISING SALES
Excellent opportunity for aggressive & successful sales pro. Must be self-starter; responsible. Send resume to Dept. S. Attention William Risteen.

CLASSIFIED ADVERTISING
Classified Department needs responsible and people-oriented individual with excellent typing skills. Familiarity with CRT or word processing helpful, 35 wpm typing essential. Some sales experience, especially phone, preferred. Apply in person, Monday 10 a.m.-noon.

COURIER
With car, needed to transport materials from Boston to Worcester area. Thursday nights and Fri. afternoons. Send resume or letter to Dept. P.

Phœnix
100 Mass. Ave., Boston, MA 02115
Equal Opportunity Employer M/F

CAREER COACH
Looking for a job, career changes, employment decisions?
To be successful you have to be prepared. We'll help you to score on the job market by helping you develop the proper tools.
Not an agency, psychologist, marketing service.
The career coach is an alternative which can help you with resume writing, interviewing or locating the right opportunity.
The Career Coach
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Belmont, Mass. 02179
579-9875

ACTORS, WRITERS, AND MUSICIANS
We offer the right atmosphere, the right challenge, and the right money to see you through. Turn your unique talents of entertainment into instant cash, while waiting for your big break. Selective applicants will be trained for our 3 shifts; 8:30-1:00, 1:00-5:00, and 5:00-9:00, to earn guaranteed basic salary & commission & bonuses, which means $4-$12 per hour. If you're an aggressive, highly motivated, intelligent person with a superior command of the English language, call George Chadwick for a screening interview.
Even Jim Morrison had to start somewhere!
723-2470 **720-0328**
in North Shore
592-2960
TIME LIFE
Equal Opportunity Employer
Dress Code

PART-TIME TELEPHONE CANVASSERS
Feminist-Activists Wanted
Work with the National Organization for Women (NOW) to solicit membership. Take part in the action for women's rights.
Hrs.: Sunday-Thursday, 5:30 p.m. - 9:30 p.m. $5/hour. Will train. Call
NOW NATIONAL ORGANIZATION FOR WOMEN
Massachusetts NOW
965-1713

FREE GIANT STUFFED ANIMALS

DURING OUR 23rd BIRTHDAY

SALE-A-BRATION

WITH THE PURCHASE OR LEASE OF ANY VAN CONVERSION DELIVERED BY MONDAY, JULY 11 AT

NEW ENGLAND'S DODGE TRUCK and VAN CONVERSION CENTER

FEATURING A NEW CONCEPT IN LUXURY STATION WAGONS SEATING 6-8 PEOPLE.

New 1983

DODGE LUXURY VAN CONVERSIONS

IF . . . you can find a higher quality van conversion at any price . . .

BUY IT

ROAD READY EQUIPPED-NOT STRIPPED-INCLUDING:

- B150 109.6" w.b. chassis
- 225 C.I.D. slant six
- 4 speed overdrive transmission
- Inside hood release
- Tinted glass
- Door dome lamp switches
- (5) glass belted radial tires
- Chrome front and rear bumpers
- Chrome mirrors
- Chrome windshield mouldings
- Chrome tail lamp mouldings
- Chrome grille
- Quad halogen headlamps
- Door sill scuff pads
- 36 gallon fuel tank
- Power (disc) brakes
- **CONVERTA-BED/DINETTE***
- Side and rear door glass
- Cigar lighter
- Dual horns
- Outside spare tire carrier with cover
- Two 16"x30" Bay windows
- Swivel captains' chairs
- Cocktail table
- Custom graphic stripes
- Drapes w/tie backs
- Snack tray
- Paneled walls
- Deep pile carpeting
- And much more

*DINETTE BED CAN BE QUICKLY REMOVED FOR SUNDAY'S CALLING OR MONDAY'S HAULING. EXCLUSIVELY AVAILABLE ONLY AT SILVER LAKE DODGE

TAKE YOUR PICK

BUY OR LEASE

List Price $12,527

OUR DISCOUNTED PRICE $9988 DEL.

NO MONEY DOWN $199 PER MONTH 60 MONTHS

OR CHOOSE ALL OF THE ABOVE PLUS
- Fact. air cond.
- Power steering
- Opening bay winds.
- Cigarette Lighter
- 1" padded foam flr.
- Padded & crpt. eng. cov.
- Swivel recl. bkt. seats
- Auto trans.

List Price $15,292
DEL. PRICE $11,988

OR ADD
- Longer 127.6 W.B.
- 2 Additional Captains Chairs
- One Additional Bay Window

LIST PRICE $16,737
DELIVERED PRICE $12,988

All of the above available in a variety of colors for immediate delivery

OR CHOOSE THE ULTIMATE IN LUXURY WHICH INCLUDES

- **FACTORY AIR CONDITIONING**
- **318 C.I.D. V/8**
- **AUTOMATIC TRANSMISSION**
- **POWER STEERING**
- **POWER (front disc) BRAKES**
- Automatic Speed Control
- Tilt Steering Wheel
- Tinted Glass
- 36 Gallon Fuel Tank
- Quad Halogen Headlamps
- Oil Pressure Gauge
- Full Instrumentation
- Trip Odometer
- Glass - Side & Rear Doors (Fixed)
- White Wall Glass Radial Tires
- Electronic Ignition
- Cigarette Lighter
- Dual Sun Visors
- 5300 lbs. G.V.W. Package
- Chrome Bumpers
- Bright Dual 5x7 Mirrors
- Bright Windshield Moldings
- Bright Taillamp Trim
- Dome Light Switches
- Inside Hood Release
- Bright Grill
- **AM/FM STEREO RADIO CASSETTE - 4-Stereo Speakers**
- **REMOVABLE BED — DINETTE***
- All Wood Framed Interior
- 4-RECLINING CAPTAINS SWIVEL SEATS with seat belts
- Engine Cover finished in vinyl pad with map pockets
- Snack Tray with Cup Holders
- 3-Bay Windows 28x30 -Slide-Up Opening Windows
- Venetian Blinds on Bay Windows
- Drapes on Side and Rear Fixed Windows
- Interior Finished in Tuck, Foam Backed, Cashmere-Like Cloth
- Fully Fiberglass Insulated
- 3-Color Custom PAINT STRIPES
- ⅜" Wood Sub Floor
- ½" Carpet Pad
- 12-Volt Outlet
- Matching Visor Covers
- Wire Wheel Covers
- Command Console with 4 Switches
- Running Boards
- Roof Rack with Ladder
- Continental Spare Tire Kit with Outside Spare Tire Carrier
- Courtesy Front Step Well Lights
- Power Roof Vent Rear
- Steel Scuff Sills
- 2 Double and 2 Single Bullet Lights
- Rear Mounted Game Table with Two Mounts

Glass belted radial tires

BUY OR LEASE

List Price $19,739

OUR DISCOUNTED PRICE $15,555 DEL.

NO MONEY DOWN $309 PER MONTH 60 MONTHS

*DINETTE BED CAN BE QUICKLY REMOVED FOR SUNDAY'S CALLING OR MONDAY'S HAULING.

OVER 100 VAN CONVERSIONS HERE OR DUE IN. PRICED UP TO $22,875. Pickups, 4 wheel drive, Vans, Ramchargers and Rampages available at comparable savings.

NEW ENGLAND'S OFFICIAL #1 VOLUME TRUCK DEALER FOR 1982

Silver Lake Dodge

234 WORCESTER ST., WELLESLEY

On Route 9 ● ½ Mile West of Rte. 128 ● 237-6150

79 Monte CarloV6 auto PS&PB Air cond radio,stereo cassette player,orig owner $4500,Call 494-0482

AMC PACER-1975 55 K orig 6 cyl std brand new battery and starter top cond $1,000 or BO 427-7762 or 232-4971

CHEVY-Monza 1979 mint condition only 28,000 miles asking $3,000 or best offer call Sue 232-0275

CHEVETTE 81-2dr 4 spd rw defog Chapman lock 4 speakers 28K mi $3150 Bruce 289-6465 aft 5 pm

78 FORD FAIRMONT station wagon dark blue 6 cyl radials 76000 mi runs well 1 owner $1950 438-0951

FORD PINTO 1977 3-door, 4-spd, blue. Glass third door. 66,000 mi. Very dependable. $1800/BO 782-6533

Gold 71 Ford Pinto: New parts, little rust, runs well. Moving must sell: 200 or BO 484-8191

FOR **Classified Display Rates Call 536-5390**

LIKE NEW
Ford Escort wagon 1982. Tan/tan. One owner, very good condition. 4 speed, am/fm/tape low low milage. $5995 or B.O. Call Rudi 746-6392 after 6:00 pm.

MALIBU CLASSIC
Chevrolet 1974. $1000 negotiable 100,000 miles, A/C, body and interior in good shape. New gas tank, new muffler, tail pipe. Green with white vinylroof, 2-door call 923-0271 evenings.

MERCURY CAPRI '74 many new parts sun roof am/fm $800 firm 657-6536

PINTO wagon 1972 good transportation new tires runs fine automatic $500 232-9244

PLYM-Horizon-78-4-door auto hatch bk gd cond,no rust, new tires. 87K $2000 firm. 721-1207

PLYMOUTH HORIZON 1981-4 dr hatchback, standard, $2000 in options inc air, steel, sunroof, etc. Perfect cond. BO accepted, new vehicle was delivered. Call mornings or evenings aft 9pm. 662-0236.

PLYMOUTH VALIANT 1973 4 door dependable 6 cylinder $800 or best offer Harris 782-7952

FOREIGN

1967 JAGUAR 420 Sedan BRG leather int wire wheels o.d. low mi mech sound nds work $2500 or BO. Days 965-0933 Eves 383-9392.

1970 VW STATION WAGON- New motor, new radial tires, new battery, new brakes, $300 or best offer. 965-0761 am, 787-3121 pm.

1971 Opel 1900 Manta god mech condition new tires little rot $400 or BO 731-9109

1973 VW BUG
In brand new cond almost totally rebit by VW specialist $2000 also specializing in other small cars 324-2050 or 322-2312

1976 TRIUMPH TR7
Straight-4 engine 1980 trans a/c good audio+body Snows free Moon roof Best offer 646-1226

1977 ALPHA ROMEO SPIDER convertible, garaged, never seen winter. 34k miles $6995/or trade 566-6040 or 253-8841 ask for Glenn

1977 HONDA CIVIC-engine rebuilt 6000 mile runs great 94,000 mile red am/fm recent damage to left rear panel needs repair $1000 576-3667 leave message

1978 SUBARU- 5 speed DL wagon, AM/FM, steel radials, high mi/reg gas, exc cond, $3000. Arl 646-4852.

1978 VW Bug convertible excellent condition. Must sell. Evenings call 424-0215 daytime 542-2433 $5500 or best offer.

1978 VW Rabbit diesel deluxe first owner 42,000 miles fm/am cassette a/c & many extras $2975 or best offer call Mike after 3 739-2478

1979 MG MIDGET- 23,000 miles, am-fm, $1300 work recently done, luggage rack, Michelan tires, British racing green. $3900. 536-1165

1981 TOYOTA 3/4 TON PICKUP- Blue, new tires, good condition, $4900. Call 592-2740

1984 CORVETTE
Fully equiped for sale or lease call 482-4100 ask for Jerry.

'73 VW Bug-New paint, bodywork recently tuned. Very dependable. $2000. Call Mornings 734-1449

73 VW BUS
18,000 rebuilt eng, built in bed/storage 6-radials $1100 days 969-7100 ext 254 eves 522-5723

77 Toyota Celica liftbk looks/runs grt sun roof Jensen Am/Fm stereo cass 5spd blue BO over $3000 Lynn 581-5361, 581-2859

PORCHE 928
Porche 928 ,1981. 19,000 miles, one owner, carefully maintained $29,000. Weekdays 482-4100. Ask for Jerry.

Audi 100LS 1974 2 door Seden exc cond must sell fm cass $1400 or BO call Mike 782-0963 after 5pm

BMW 72 2002, new body parts, rblt eng & trans new radials and battery ex cond $3200 522-4884

CUSTOMIZE!!
Vanity plates made with your name(s), C.B. handle, Co, Univ or Rock logo in any color, design. Send $15 & exact specifications to Box 4443 Allen' Art Inc.

CUTE LIL WAGON
FIAT 75 131S, engine rblt Dec 82 automtc, new brks in FLA, exc body Best offer 862-3331

DATS-280Z '77 5spd 40K M 4 new Mich hi-perf tires/AC Blaup am/fm cat/spkrs/CB good cd 734-4027 eves

DATSUN B-210 (1976). Runs well. body in fair condition. Needs some repairs. Rebuilt engine (55,000 miles). Sell for $1150 or best offer. Call 323-7687 (nights) or 472-2220 (days). Ask for Paul

DATSUN B210 74 1 owner 1000000 new battery, tires good mileage but needs work $150 10-12pm 262-5891

DODGE COLT WAGON 1977 5 speed 2,000cc 80,000mi exc cond 25mpg $1700 or b.o. 235-8478 after 8pm

FIAT 131S '76-automatic, am/fm, rdef, + 2 sets of snows, 1 set of reg tires. $2000 or BO, Call aft 6pm. 389-4287.

FIAT X19 1975 AM-FM radio, removable top, 51,000 miles, asking $2100. Call 744-8983

FUN IN SUN
FIAT SPIDER convert 1977 69kmi gd run cond Jensen stereo. Price neg. 648-7108 eve.

GREAT CAR
1979 TOYOTA COROLLA 2 dr deluxe exc cond 4sp am/fm st cass rust pr theft alarm 44k Asking $3800 Call Scott 734-8044

GREAT TRANSPORTATION!
VW 1979 Rabbit,tan/tan. 2 door, 4 speed manual transmission, clean and very dependable. am/fm stereo/cassette, CB, regular gas, very good mech. cond. $3100 or B.O. call Peter 267-1234 days, 746-5575 nights/weekends.

Honda 82 4dr silver Cvcc half-Chapman lock,am-fm radio 14k miles. A-1,B.O. 242-8591

HONDA ACCORD 1976 5sp 120k mi Still rnning strng New clutch brakes exhaust $2300 or BO 526-0202 days 492-3363 eves

LANCIA 79 Beta cpe -a gem-1 owner 20 k auto air am-fm stereo pw pb tilt wheel cloth inter $4495/bo; days 482-0440; nts w/e 965-2599

MGBGT 1969 new paint nice shape must sell $1300 232-9244

OPEL MANTA 1974 runs excellant many new parts must sell $600 or best offer 484-3601

PLYM Arrow gt 77 $1800: 5 spM AC AM/FM cass new Michelines,brakes+clutch runs great 30mpg Johnny 271-2418/536-1729

Porsche 924 77, needs paint am/fm cass. 8 alloys handlg pkg. 64k $6500/obo. 603-424-2227.

1978 RENAULT LECAR Great engine Great body 70kmi 35mpg Int fine $1300 Dan 666-3027 Somerville

SAAB 96 1971-runs well, new brakes, tires, battery, 97K miles, $600 or BO. 547-0737.

SCIROCCO 1979
Good body int, am/fm cass stereo, runs fine but needs work, a good $1,000 car, taking first best offer, call Mike 275-0105

SUBARU 1981 GL white 4 dr sedan automatic am/fm radio exc cond $4500 or BO 361-2418

SUBARU BRAT 1978-runs well rebuilt engine 74K mi 4 sp minor dents $2500 or BO 731-8122 eves.

1975 TOYOTA
Celica 4-5P exc cond. new am-fm gd tires 85000 mi uses reg gas maroon. Days 223-1485 Bruce Sweeney

TOYOTA-Chinook Cmpr sink stove frige heat sleep 4 26mpg great engine low miles ask $8500 288-7662

Toyota Corona Deluxe-'71-4Dr 4Spd-Well Maintnd-87Kmi-FM/Tape-Best Offer - 442-0172

TOYOTA CORONA DL '73-115K reliable new carb clutch exhaust brakes some rust $500 or BO 1-657-3957

TOYOTA Corona deluxe '71, 4door, air, fm/tape. Good condition. $800 or best offer. Mark 625-8395

Triumph TR7 1976 no rust mint interior am/fm btr new tires, brakes & more 1250/BO eves 367-1618

TRIUMPH TR-7 75 blue gd cond am/fm stereo 4spd a/c must sell $1450 or BO Al 247-1673 10-6pm

TROUBLEFREE
1978 FIAT 2 door white brava am/fm stereo cass compl repair history exc cond Best Offer 666-0450, 721-2230

VOLVO 144A 1968-Low miles, good mech, AM/FM, rebuilt trans, steel belted radials, new parts $1895 BO. 969-6137

VOLVO 1972 STA WAG 145S 108k mls Nds mjr wk or for parts Best offer 491-4296

Volvo sta wagon 72 red If you be car mechanic this Volvo is for you! Call Phyllis 876-9520

VOLVO-wagon 1970 $1650 good body good engine am/fm 566-1597 eves till 9 (Bro)

VW BUG 1964 new engine, new brakes, new clutch runs great $800 call 782-3671 evenings

VW Bug 1967 $250 or best offer for parts or driving $500 repairs already invested. 492-5456

VW BUG 1973 NEW clutch tires front end brake syl cv joints body fair cond dependable $1500 call JOE 782-4509 eves.

VW Bug '74 good engine needs tuneup rusty red am/fm $500 no more no less 863-0768 eves 85kmi

VW BUS 74 91K miles auto trans. Runs great. $1500 negotiable. Call Bob at 247-0506 aft 5:30

VW Camper '73-exc cond, no rust, new eng, brakes, clutch, tires, Weber carbs, 4 way sound syst w/eq $3200 492-5904

VW CONVERTIBLE-1971 blue with new top clutch brakes heater works excellent $2000 Susan or Stephanie 492-0424

70 VW FASTBACK recently replaced brakes muffler tires & engine parts Needs work 491-2125

VW RABBIT 1980
Black, sunroof, racing mirrors, 27000 mi $2900 tel 536-5612 or 262-8944 must sell immediately

VW SUPERBUG 73 Eng good, many new parts. Nds new clutch, muffler. $600/BO Call Barbara 288-0156 dys.

78 VW RABBIT DIESEL
Over 40 mpg, very good running condition, $1695 or BO, Arnie eves 783-3967.

TO PLACE YOUR **Phoenix Classified** BY MAIL, PLEASE SEE THE AD FORM ON THE LAST PAGE

VANS & TRUCKS

1971 Ford E200 Cargo Van V6 STD trans/steering, engine good, roof vents insulated good tires & spare new exhaust, some body rot, inspcted June $900/B.O. 277-0191

'71 Chevy C10 half ton pickup 3speed 307V8 needs muffler 84,000 miles $1000 923-4720

BIG TRUCK
1976 FORD Parcel van 51,622 mi 8 cyl $2700 or Best offer over $2275 good cond Call Dick at 665-3654

DATSUN Pickup 1975-Longbed. 86,000 miles, AM-FM, cap, some rust $1750 862-3745

DATSUN PICKUP
1973 123thousand mi with campertop $400. Call Mark at 7203978,4261347

CYCLES

1972 TRIUMPH 650 BONNEVILLE- Black stock cycle with golden tank great shape must sell soon $1200 or best offer 576-3667 leave message

1976 TRIUMPH 750 BONNEVILLE electronic ignition, new rubber, many new parts, very clean & reliable, $1450 eves (603) 434-6993

1978 SUZUKI GS550E 4 cyl 6sp front & rear discs mags one owner 641-0767 BO

1981 VESPA
P125X under 1000 miles runs perfectly includes lock & helmet $850 or best offer 881-1818 or 484-5053

2 GOOD DEALS
1971 HONDA 750cc Very good cond $850 1968 Honda 305cc superhawk fair cond $450 Package deal for both $1100 call Tom 232-9099 or 720-0696

79 Yamaha 650 special exc cond low mi 2 helmets blk & chrome $1400. 787-4067. 861-7450x171

79 YAMAHA 750 SPECIAL-Must sell, low mileage, perfect condition. Faring, 2 helmets, crashbars. $1900. 720-1575 call after 7pm; 247-7505 after 9am

81 SUZUKI 850GS- Excellent condition, shaft drive, luggage rack, sissybar, $2000 or best offer. Bill 738-0043

81 YAMAHA 400 SPECIAL-2700 mi, excellent cond, $1000, Sissybar, rack, faring, Call Rich 354-6907.

Big 25 1/2 in Raleigh Supercourse 10 spd $215 exc cond new costs $440 moving before 7/7 227-5198

BMW 750 74 good condition wdjr fr enduro bags chains etc owned by older man $1700 247-3043

HONDA 400-4 1975 10500 miles just tuned exel cond $800 Call Rick 232-7996

HONDA 72 CL 350. Black faring, crashbar w/ pegs. Nice cond 12k miles. $395 firm 259-6309.

Honda 750 super sport 1978 low milage, good condition, black w/chrome, dependable runs will $1300 or bo call 334-3033

KAWASAKI 77 400 15000 mi 4yrs in storage exc cond just restored blk chrome $700 or BO Doug 247-4175

KAWASAKI KZ400 1976 good cond. Well maintained w/rack, bars, other accs. $750 Henry 522-3199

MOPED-VESPA-BRAVO-exc cond low mileage, Over 100mpg Asking $300 call 497-8062 965-5315 eves

Motoguzzi 1976 T3 23000 miles secellent condition windjammer and extra chrome pipes 1650.00 893-6212 eves 569-1562 days

1980 SUZUKI 550 GSL low mi alarm back rack crash bar sliding hack rest $1800 or BO Steve 233-1624 aft 6pm

TOURING BIKE
Kawasaki 1981 KZ 1100 shaft Royal Blue, fully dressed, factory set-up, vetter fairing, trunk bag, removable side-bags, built-in chain lock, cobra alarm, remote pager. FM cassette stereo. 9000 miles, this set-up is ideal. Excellent for long trips, machine is very sharp and in mint condition. $3700 call Dan 890-7608 9-5.

AUTOMOTIVE SERVICES

New & used VW parts 584-6049.
Rebuilt engs $350 w/ guar.

REAL ESTATE

APARTMENTS

THE DEVONSHIRE
Offers you convenience, elegance, & luxury living in the city's newest state-of-the-art development. We can offer you every conceivable amenity including doormen, concierge, electronic security, indoor valet parking, on-premises convenience shops, available maid service, private indoor pool & health club and breathtaking vistas of the harbour and skyline. One bedroom apartments from $695; Two bedrooms from $1030. The Devonshire, One Devonshire Place, (Between Washington and Devonshire Streets, off State Street), Boston. 720-3410. Equal Opportunity housing.

$100 REWARD (if leased signed)-Apt wntd in Camb. 1 bdrm $275 htd OR 2 bdrm $500 htd (can share w/current tenant or not). F prof grad studt in late 30s, 628-9355.

2 BD IN HOUSE
Brighton-$495 566-2000 RE

2 BED 9/1
BRIGHTN-Lg 2-3 bd cln bldg $545 htd students OK Boston Common RE 566-2000

ALL/BRI BARGAINS!
1-6 rms from $305 htd. HOMEFOLKS Call 497-4300

ALLSTON- 3 bd nr BU, $625. Wilk & Welsh RE 739-2901

ALLSTON- 4 bd nr BU, $800. Wilk & Welsh RE 739-2901

ROOMS & APTS $70-$90 A WEEK
W/W carpet kitchenette 262-1771.

ARLINGTON- $335 Call now! HOMEFOLKS 497-4300

ARLINGTON
3 rooms near the T $410 per month 641-0892 ask for Charles or Alex call during mornings or night

BACK BAY-$380 fireplace, ready now! HOMEFOLKS Call now! 497-4300

BACK BAY
BEACON ST-2 bd condo rf deck $675 htd RE 267-6191

BACK BAY Fenway- Renov apts, close to trans, cent air, d/d, sunny, exp brick, 1 bdrm $430, 2 bdrm- 2 bth duplex $680, studio $340. RE 266-0582

BACK BAY,PARK DR- Studio w/view, bow window $265; 1 bdrm eat in kit, w/w $350; 2 bdrm great loc, upper flr $420. RE 247-2700

BEACON HILL- $350 1 bdrm Call! HOMEFOLKS 497-4300

BERKLEE + NU
Now+9/1-Stu 1+2bds $310-$595 247-2354 267-6191

BOS-Crnr of Comm Ave & Mass Ave 2 rm apt avl now $400/mo call 212-355-7638

BOS So End Worc Sq effic apt heat util inc share bath $235 1st last sec 262 6842 days eves

FOR **Classified Display Rates Call 536-5390**

MAKE YOUR CLASSIFIED WORK HARDER FOR YOU!

1

GIVE ENOUGH INFORMATION...

People today want to know all they can before they respond to an ad. They want to know all the benefits of what they purchase. Especially the **PRICE**. Not listing all you can in your ad will cause the ad to run longer with fewer results. Use brand names for extra pulling power.

2

MAKE IT STAND OUT...

Use **BOLD** and **CAPITAL** letters to set off your ad copy. They will attract additional responses and will help your classified to work much quicker and more effectively.

3

DON'T USE ABBREVIATIONS!

Except in Personal ads where they are often necessary, abbreviations turn off prospective responses. P&P, WW, AC and FPC may be clear to you, not to many of our readers. Most of them will not take the time to figure them out. Research shows that 42% of the readers didn't know what WSW tire meant.

4

PLACE IT FOR MORE THAN ONE WEEK...

Take advantage of the **GUARANTEE** where it applies (see index) or place your commercial ad for more than one insertion. One survey showed that more than 50% of our advertisers received the majority of their responses after the second appearance of their ad.

Phoenix
Classified Department
367 Newbury St.
Boston, MA 02115
267-1234

NEAR NU
BOSTON-convenient Huntington Ave location Near NU bright clean secure studio and 1 bedroom apartments From $270-450 heated No fee call Riviera Apartment 424-1121

BOSTON $280 HTD
Many others, call us now! HOMEFOLKS 497-4300

BOSTON- Attractive St. nr NU conv to Camb-1 beds $375-$425 1/2 mo free, 2 beds $625-$650 no fee BCH 108 Gainsboro St. 536-8004

BOSTON South End- 4 bdrm duplex, 2 bths, deck, $800. Spacious 3 bdrm garden duplex, $750. 2 bdrm, mod k&b, $575. 1 bdrm $475. Sunny & spac studio $350. Owner 266-0582

BOSTON S END New large 2bdrm wood firs near Pru $550 incl heat Large 2bdrm w/ skylts on Park $575 incl heat Large 1bdrm parlor fl 10' ceilings situated on Park $460 incl heat Avail now 266-8822, 247-1954

BOSTON/FENWAY- Studios $295, 1 bed $365, 2 bed $525 ht/hw inc. RE 277-0034

BOSTON
Studio & 1 bedroom avail for rent in Northeastern area $350 & $475 including utilities 738-4498

BRI-1bd $370 no fee RE 232-0050

BRI- 2bd $495 RE 232-0050

BRI- 2 bed porch, $525. Wilk & Welsh RE 739-2901

BRI-5 bd $900 RE 232-0050

BRI/ALL Area Stu $325, 1bed $350, also 2,3,4 bdrms. Reservoir RE 277-0034

POOL-JACUZZI
BRIGHTON- Modern building w/free parking, laundry, carpet, a/c, d/d, studio $395; 1 bed $525; 2 bed $650 heated. RE 247-2700

BRIGHTON- No fee, 1 bdrm at Harvard & Comm in well managed bldg, incl hdwd firs, dec fp, mod bath. $375. Call 277-0099 Mr. Bruce

BRI- Large studio, $280. Wilk & Welsh RE 739-2901

BRI- Sunny 1 bed, $375. Wilk & Welsh RE 739-2901

BRKLINE- 3 bdrm, llvrm, dinrm, eat in kit, wrkng frplc. $920 Davis RE 232-0050

BRKLINE/BRI-2 bdrm sny bsmnt off Bcn T Prv ntrnce patio garden nds wrk & clnng-gd fr cntrctr ownr neg inc ht 738-1472 PM

BROOKLINE $380
2 bedroom free heat! Call HOMEFOLKS 497-4300

BROOKLINE/BRI Sunny studio $325, 1 bdrm $345-$450, 2 bdrm $495, 3 & 4 also. Now & 9/1. RE 277-0034

BROOKLINE
on T line 7 1/2 rms 4bdrms porch clean ht water & refrdg. Unhtd $600/mo sec lease & fee R.E. 566-0693

BROOKLNE-BOS
Lease No Lease-Nr hosps + parks stu $285 1 bd $385 BCR RE 267-6191, 247-2354

BU- Apartment Specialists. Davis RE 232-0050

CAMBRIDGE- Affordable apartments. Call now! HOMEFOLKS 497-4300

CHARLESTOWN
Avail immed 1st fl 4rm apt completely renov Nr T $450 heat inc Days 742-6310 Fran Lacey Eves 242-3906

CHELSEA-spacious 5rm apt owner occupied bldg 10 min to downtown Boston walk to T & shopping avail now or 9/1 $300/mo unhtd 884-4541 call aft 2

FIELDS CORNER
Quaint 4 room attic apartment in woman's Victorian house, sunporch, wood floors, utilities included. $360 per month. 262-9078

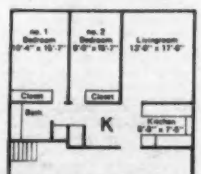
DORCHESTER- 2 bdrm apt, lrg sunny rms, back porch short walk to T. $300+ utils. 288-4433

DORCHESTER
5 RM $275
Kids OK-Many others! HOMEFOLKS 497-4300

DORCHESTER Available immediately 5 rooms + 2 baths perfect condition in Victorian house in Melville Park area. 5 minutes to T. Adults only, no pets. Perfect for professional singles. All utilities included. $525 443-5555

DORCHESTER-Melville Park 10rm 5bdrm apt 2bath gay owned / occupied 2family hse $600/mt unheated gd refs near T 1st mt&sec in advance 265-0348 6-10pm

DORCHESTER
Owner's 2bd apt mod bath w/d hookup insulated $375 unhtd 282-1037 or 265-0203



THIS APARTMENT COULD BE YOURS

For only $545 per month including all utilities. We are the Fresh Pond Apts in Cambridge. We now have a few choice 2 bdrm apts that have just been remodeled & include dish/disp, self cleaning oven, frost free refrigerator, and a white-tiled bathroom. We're in close proximity to schools & shopping areas. Call 492-6661 before they're all gone.

DORCHESTER/red line lrg renov 6rms 2bdrms sanded firs double parlor sep dining rm front & rear porch nice view $360+utils Owner 267-7969

DORCHESTER-Tastefully renovated apt in owner-occupied house. 6 spacious rooms, hw floors, new K&B, porches, garden space, nice area. No pets. $425 +util. 288-8817

DORCH-Melville-Pk 2 bdrm renovated apt. New kit & bath, dw/dsp, hdwd firs, lg lvrm. Gay own-occ historic bldng, heat incl. near T. $415. 288-0391.

DOR-spacious Victorian 3 firs 9 rms basement & yd wd stove quiet, pleasant strt 2 blks from Red line $550+util 524-7888 723-2880 days 265-7696 eves

FOUR BED!!!
CLEV CIR-Huge 4 bd ownr occ bldg 1 1/2 bths eat in K prch $750 htd 566-2000

APARTMENTS
All sizes and prices for now - 6/1. Great selections of nice, clean apts. Lease or no lease. Students are no hassle. Call the friendly professionals.

Boston Common Realty
425 Marlborough St., Boston
267-6191
1216 Commonwealth Ave.
566-2000

SOMERVILLE- Large 5 room apartment near Davis Sq & Tufts, gas heat, 2nd floor, $450 no utils. 625-7950

SOUTH SHORE-3 rms $190 HOMEFOLKS Call 497-4300

WALTHAM- 1 bdrm $275 HOMEFOLKS Call 497-4300

WEST SOMERVILLE Near Tufts- apartment avail July 1. 4 bedroom, no pets, security deposit required. $700 no utilities included. 776-9824

W ROXBURY-2 bdrm $375 HOMEFOLKS Call 497-4300

APTS. WANTED

APARTMENT WANTED!!!!
Starting 9/1. $150 reward for roachless apartment. Two to four bedrooms. Beacon Hill, Back Bay, South End or Cambridge. Near the Red line or the Dudley bus. Will 354-7885 or Keith 641-1708

Apt sought Cam/Bos area by resp, consid musician No practicing at home. Exc refs 628-3374/862-3273

CAMBRIDGE apt wanted studio or 1bdrm by July 15 call Nea 492-5338 keep trying thanks

Seeking 1 or 2 bdrm apt in Cambridgeport for 6/1 or 7/1 964-9056 or 964-0058.

MEDFORD 8 bdrm Vict Hill top loc 10 min ride to Hvd Sq or Bost nr Tufts historic hse 1500 391-1071

QUINCY
2 bdrm house nr beach. Frpl, mod kit, $600/mo, n/pets, Call M-F eves 767-3564.

RENT-A-HOUSE: Wide selection, all areas & sizes, nr T, low rents. HOMEFOLKS Call 497-4300.

HOUSES FOR SALE

Fort Hill-Rox 3Fam w/fire damage 2 floors. Needs rewiring&plumbing minimal structure damage 1floor liveable w/work $5000 924-5480 lv message

Minutes to Sturbridge Mass Pike comp ren Colonial lg eat-in kit den dr&lr w/fp & cath ceil library 3br 2 1/2 b comb wood oil fhw heat lg sep wrkshp walk to school store post office lake by own $75,000 413-245-7341

VICTORIAN LOVERS
SOMERVILLE- Victorian lovers dream. 9 rms, 2 new bths, nat wd, 3 frplcs, nice private yrd, for groups, profs, mins to trans, drastically reduced for quick sale. Mid 90's. Betty J. Levin RE 625-8800 or 396-1880

INSTANT ROOMMATES
Find a compatible roommate fast! We offer prompt, personalized service, and we do more for you.

$25 FEE
CALL NOW! HOMEMATES 236-0162

ALLSTON coop house sks 2 share food + chores nr T Nice yard rent $142 + sec dep option for fall Call 254-2826 aft 6:00

ALLSTON- We have a large house- 6 working students. Summer or perm. Yr choice. Music! 782-8398

ARLINGTON-2 prof F to share clean, quiet 5bdrm hs w/ 3 prof M. Nr T, yd prkg, no smoking, no pet Avail immed $100+ht & util 648-0244 eves

ARLINGTON
Couple seek 2 friendly prof Fs 25+ to share lrg beaut mod house All appliances carpets 2 frplcs pkng view No pets/smkrs please $325 inc utils 776-2261 or after 7/1 646-0643

BELMONT-1F to share independent hse w/2M1F. No dogs, cigs. Near T, Belmont Ctr. 156+ 489-2057

BELMONT-1M/F 25+ omniuore-join grad/prof hsehold + loving dog-on T 10
min to shq-food coop mems-lg old hse-garden-no cat/cig 185-+util 484-9295

BELMONT-grad or prof F mid 20s non-smoker wanted to complete friendly fun semi-coop household w/yard fireplace w/d near T $200+ 489-4579

BELMONT- We're 2F, 1M seeking 1M, 29+ for our supportive & cohesive house. We prefer a semi-veg with previous coop exp. We share communication responsibility playfulness & weekly house meetings. No smoke or pets. 489-2242

BILINGUAL HOUSE
CAMB-2F 1 child Eng/Span speaking seek M/F to share 8rm hse Inman Sq semi-coop yard laundry 1 rm $175+ 2 adjoining rms $250+ child ok 876-8644

BOS-2 responsible housemates for lg Fenway house. 200, 250/mo have 2 lg dogs 267-2597 eves 7-9 only ask for Bob

4 GWM 30's neat, resp lg country home, garden on Bos-Milton line. $185 +util call 361-3919

BOSTON dwntwn need quiet ind person for nice hse nr T. Lg rm w fireplace $205+ 423-0259 bef 9pm

BOSTON-Fort Hill responsible easygoing person sought by group house. Big yard, garden. 427-2386

BRI 1F seek 2F for house 2 min to bus + T indep, smoker OK rent 142+ ut sec 283 782-5242

BRIGHTON-1F 24+ shr lg hs with 2F, 2M. Nice area by BC nr MBTA, garden fireplace Avl 9/1 Call 6-10pm 787-4317. Reas rent.

BRIGHTON 3M 1F seek F 23+ non-smoker semi-cooperative Quiet treelined st 2 porches $160+ 787-4119

Brighton M or F to share 4 bdr hs with 2M 1F $162+ util quiet, safe street. Opt. for Sept. 783-5553

BRI-M/F for 1yr+ in coop 4M-4F, 27-44, share semi-veg meals, chores, beautifl Vict, $167+util, 783-4833

BRI-skng M/F 23+ to complete 6 person sem-coop, quiet area, nr T. Shr spac, sunny home, food, frndshp. Pls no cigs/pets. $151+ util, 782-6922

BRKL-2F seek 3M/F 28-35 for Coolidge Crn vict no smoke semi-veg artist, musician $240+ 232-4291

BRKL New grp hse sks M/F 24+ to form friendly coop hsehld lg hse. Wanting to share food, chores, conversation, + fun. Nr T, no smoke, no pets $180 +utils. Call 566-2576

F/Shr w-same Wash Sq Beacon, mkts, sky lt, 3bdr, big, top fl, n-cigs, heated, porch, leasee, $222 739-2963

BROOKLINE- Easy going prof M 27 sks resp non-smkng M or F to shr fully furn 2 bdrm apt in beaut lg sunny hse. Quiet nghbd. Nr T, parks, hosp area. $330 ht & part utils incl. 731-9122 eves or 424-4646 lve mess.

BROOKLINE-F roomate wanted to share independent household w/2F no-smkg 739-1031

BROOKLINE-Roommate wanted for spac house all amens 1 rm $260 or 2 rms $320 Avail 8/1 566-5456

Bus to Bos from btfl Weymouth home doorstep, EZ 40-min commute. 2-rm bdrm suite w/3 closets, window seat & built-in drawrs; also 1 sm bdrm: avail 7/1,8/1, 2 frpl, 2porches, indry, garage, yrd, quiet. 1M 28 seeks 2 prof M/F &/or couple. No smkng/pets. $500 & $300 incl util. 337-1418.

CAMB- 2F sk M or F 26+ prof or student to shr frndly indep hsehld nr Harv Sq. Shr chores. Prefer no smk, no pets. $240+ utils. 492-1098

CAMB-2 GWMs sk 3rd to share 2nd flr apt nr Inm Sq & T in 3bdrm house Lg LR DR & Kit $216+ 576-0599

CAMB-2M seek 2F for hse furn 250 inc utils nrTran Spacious evens 876-7626.

CAMB/BEL-skng M/F to shr warmth laughs support & spiritual focus. Have one cat 4 bdrms 2 1/2 baths 2 fpl bkyd pkg w/d+ great loc on quiet st. $185+ 576-3337

CAMB F 25+ to share 5 bdrm house. Near Inman & Central Sqs & T. $225/260 inc util. Geo. 876-0390

Camb/Med 4 sk 3F or M fr indep,furn,Vict hse 20 min bus ride to Hvd $225 Fred 391-1394

CAMB-M & F sk F to share sml frndly indep hsehld & chores no pets smkg OK $125+util, dep 547-5224

CAMB-M or F wanted for 8 member coop. Share good food, conversation, music, chores. Present ages 24-40. Semi-veg. No pets or cigs. Rent $140+ 623-7418

CAMB N open sunny hse on busline sks hsmts 25+ must like pets 7/1 $172+ Pref no cigs 492-7324

CAMBRIDGE-M&F seek pol. conc. M or F to share living space. Lg. rm. Yd. $250/incl. util 354-7916 eves

CAMB/SOM M sk 2F or 2M to shr furn Vict hse 20 min walk to Hvd Sq or 8 min bus ride $200 391-1071

CAMBPORT-lg unfurn room w/priv bath, 1st flr of drug-free house. Share kitch, livrm, yard,poss wrkspc w/ quiet M37+cat. $225+util July 15 Gene 876-4642

CAMBPRT Indep busy people in sharing co-op, seeking M or F to complete household Nr Cent Sq & the river Back yard,lge Common Rms $190+util Sept 1 497-5424

CAMBRIDGE-1F 1M 2 cats sk 3 M or F 27+ for congenial new 5 br coop. Shr veg meals, chores. $170+ no cigs Aug 1 547-5539.

CAM Nr fresh pd wndrfl hse w/ warm frndly people + quiet st skng holistically oriented M/F 27+ shre occas nat fds meals, supportive environmnt 2 fpl w/d sundeck lge peaceful bk yd plse no more pets or smkrs $175+ 576-3337

CANTON near 128, outdoor enthusiast, nonsmoker, responsible, 828-8308.

CENTRAL SQUARE-Cambridge small room in 6 rm apt $105 mo + gas, elec shre phone 661-2693 am

CLEAN QUIET HSE
Non-smoking female share large 12-rm victorian in Brookline w/2F & 3M mod kit w/indiv cooking for no hassles! Wrkg frpl in furn liv rm baby G piano in den huge din rm round bdrm w/5 windows July 1 near grn T $175 + max 85 util/mo 566-0530 no pets.

CONCORD-2F & 2M 24-35 sk 1 more person pref F to shr house. Some veg, wood stoves, garden, woods. Non smoker Sorry no more pets $170 +util 369-8270

CULTURE SHARING
Volunteer as a host family for a French Student in July or August. Call Gerard 536-6175 for info

DAVIS SQ-SOMERVILLE 30+, friendly, mature housemate wanted for spacious, semi-coop house. No pets, NO smoking 153+, 666-1798

DORCH-Fields Corner 2M/1F grp house need 2 more pref F. Lots of space porch decent neighborhood near T cal $74 or $81+utils 265-0755 immed occ

DORCH-Meeting House Hill share home, meals (?) with family (2 kids). Large priv rm looking for quiet resp. Prefer no cigs, working, mostly veg person $150+ 1/3 util/heat 282-4208

DORCH MELVILLE PK
Sk grad student for prof man to share comfortable 12 rm hse w/professor. D/w, some a/c, wash & dry, nr Red Line. $205+ sec dep. 436-1538 Paul, early am or aft 6pm

DOR nr Ashmont & T 1M, 1F lkg for same to shre hse. Sale area w porches call 825-5355 after 6pm

E LEX 1bdrm 5bdrm house quiet nbrhd Nr T Cable garage $180/mo+utils 863-0956

CONTEMPORARY
FRAM-lge new 3bdrm hse 2 1/2 bth 2frpl skylights yd nr Pike + rt 9 875-2030 eves + wkends keep trying

GLOUCESTER-responsible, professional person wanted to rent 2 rooms, including large living area in Victorian home with harbor view. Kitchen privileges. $300/mo 1-283-3916

HOPKINTON
Prof M w/dog sks M/F 25+ pet possible share 3 bdrm comtemporary 2 bath frpl w/d d/w m/w wooded setting near Routes 9-495-Pike. No cig smokers. $275+ Ed 435-5052.

HULL-1M,2F seek M30+ to share our home $225 all utils + sec. Aug. 1 or later 925-5580

JAMAICA PLAIN-Aug 1 1M/F for 4bdrm single hse nr park & T no more dogs $196.50 +util 522-7054

JP 2F&2M lkg for F to shr beaut 10 rm coop hs w/ yd +porch Nr Arb pond + T Frplc in bdrm $225 inc all No cigs No pets 524-3412

JP-2M 1F seek 1F 25+ non-smoker spacious sunny hse large rm Wooded area $165+ utils 522-8294.

JP-3 prof F skng resp prof F for beaut Pond side hse in July. NO musicians/pets/smoking. 524-2695.

JP-amiable diverse group house seeks employed 5th. Good cook, good talk. Small room big house. W/D. Near Pond & T. No critters, tobacco. $120+ utils, dep. 522-5739

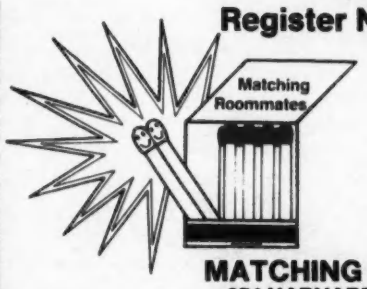
J.P. CO-OWNERS
Seek W 25+ for democratically run hse 15 rm Vic w lg yd. Returnable down paymnt& $195 mo No Pets or children. We're 3M & 2W, 34-45. 524-4494

JP-F 27+ for pond side house with 1F2M. We are neat, friendly and share a weekly meal. $165+ utils. No pets or smokers 522-9680

JP M/F to share 3bd apt sunny furnished w/porch nr pond & T Enjoy cook'n $133+ Call aft3 522-7989

LOOKING FOR A ROOMMATE?
TRY THE ORIGINAL!
MATCHING ROOM-MATES, INC.
18 years serving the public. The original and most experienced roommate service! A member of the Mass. State, Greater Boston, and Brookline Chamber of Commerces.

$25 Fee
Register NOW and for SEPTEMBER!



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or
734-6484

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251 HARVARD ST., BROOKLINE 02146
(COOLIDGE CORNER)
Mon.-Fri., 9a.m.-8p.m.; Sat.: 9a.m.-5p.m.; Sun.: 11a.m.-5p.m.

$6.00 OFF!!
7/2-7/12 One coupon per person. Bring this coupon.

HYDE PARK- 9 rm duplex $500. Garage, kids OK! HOMEFOLKS Call 497-4300

HYDE PK-2 bdrm $325 htd HOMEFOLKS Call 497-4300

JAMAICA PLAIN- 4 room apartment, quiet street, close to T, good for single or couple. $325/month unheated. 522-8247 evenings.

Jamaica Plain 2 bedroom apt good location, redone 395 +utilities Jim 524-4475

LEASE-NO LSE
PK DR-Stu $300 1 bd $385 2 bd $500 261-6191 247-2354

MALDEN- 2 bdrm $350 2 Family, kids OK! Call now! HOMEFOLKS 497-4300

MATTAPAN-3 bdrm $325 Kids & section 8 OK! HOMEFOLKS Call 497-4300

MEDFORD- 6 rms $450 Call HOMEFOLKS 497-4300

N CAMBRIDGE- Newly renov fl room furn apt, 2 flr, w/w, 6 bdrms, 2 full baths, parlor, kit, lrg sundeck, pool. Trans, shopping, tennis near by. $1300+ utils. 354-6685 Available 9/1/83

NEWTON- 3 bdrm $475 HOMEFOLKS Call 497-4300

NU+SYMPHONY!
Stu w/sun $295 New 1 bd $410 2 bd $600 3 bd $675 htd RE 247-2354 267-6191

REWARD seek nice 1bdrm in HSq or Cambridgeport $350 for sgl. prof. male good refs. Steve 588-8174

SCITUATE HSE $600
6 rooms, enjoy patio! Call HOMEFOLKS 497-4300

SECTION 8 SPECIALS! HOMEFOLKS! 497-4300

S. END Large basement studio on quiet st. Sunny w/ back yard Avail immed $300 heated 536-5563

SOMERVILLE-3 rms $310 3 bdrm $400. Others! Call HOMEFOLKS 497-4300

SOMERVILLE- Cedar St. 2nd floor newly remodeled 5 rooms, 2 bdrms, 2 porches, sunny all day, avail now. $480 no utils. Ideal for adults, no pets. 628-0514

SOMERVILLE-For rent avail Aug 4bdrm apt ideal for 4 people to share at $175/person $700/mo partly furn located bet Hvd, MIT, & Tufts 666-1138

Lk for 1 (or more) BR or huge studio for two persons for July 1 or shortly after. Sunny, roomy — no stuffy apt. buildings please. 524-2909 (eves) Claire or Jon.

Doctor, wife and infant from California want nice Boston sublet for August. Consider exchange-ocean apartment in Newport Beach, CA. (714) 675-1518, or write: Dr Scher 421 1/2 Narcissus St, Corona Del Mar, CA 92625

$150 REWARD
Seek nice 1 bdrm apt HARV SQ sing occup excel ref $325/mo pref 2 rms & kitch 492-5422.

STUDIO WANTED
For 9/1 in Back Bay, Beacon Hill, Brookline, sunny with kitchen and bath. Call (413) 247-5127

COMMERCIAL SPACE

WORK SPACE
House designer seeks shared workspace in Camb area or others to look with need 200sqft or less 666-2962 day/eve

CONDOS

Beacon Hill stunning 1bdrm top flr feat exp brk hdwd firs new kitch & bath & roofdeck with commanding riverview. Sacrifice at $59,900 227-0124 658-5469

NASHUA NH-2 bedroom near Mass border clubhouse $39,800 firm, owner (617) 969-5059 eves

QUINCY-Rftp swmg pool & sauna lux 1br lg condo. Nr T & Sq & hosp. Eat-in kitchen, balcony. $62,000, 599-6455 or 426-0065 by owner.

HOUSES FOR RENT

$100 REWARD
Wanted for Sept 1: 5-6 bdrm hse in Camb/Alls/Brit/area. $1000 per month max. Call 787-3177 Thanx

BOSTON Mission Hill 6 bedroom house new kit. fresh paint, near trains 975 +utilities 524-4475

ARBORETUM
BOSTON (J.P.)- On the Arborway. 3 br colonial. Safe prestigious loc. Overlooks Arboretum's 260 wooded acres. All day sunny exposure. Conv. to MBTA, stores, pond, etc. Insulated; security syst. 12 min. drive to Cambridge. $76K cash, or BO. Please write: Box 110, 118 Mass. Ave., Boston 02115

CAMBRIDGE prestigious location, Cambridge Belmont line.Brick split level abutting golf course 3 bedrooms, 2 bathrooms, study, family room, 2 fireplaces and attached garage. $200,000 call Century 21 Conti Realtors 484-7484 or 484-1000.

IF YOU MISS THE THURSDAY 4 PM DEADLINE . . .

We will now accept ads until 10:30 AM Friday. An additional service fee of 25% will be charged.

HOUSEMATES

2M, 2F seek M/F for coop house. Veg welcome, no smokers. Central Square 354-1513

3 F seek 1 housemate: 4bdrms kitch bth lvng $125.00/mo +ut stng 8/15/83 BU 787-0699

ALL 3M 1F sk 1F, semi-coop, shr food, spacious apt, plant atm, non smks 115+ avail imm 254-0367

ALLSTON-2bdrms alone on 3rd flr of home. Couples -marr or un- welcome. Share baths (2), equipped kit. Ht wtr, ht, util incl. Must like small children (2) Near BU $550/mo (2rms) Avail 9/83, 1-yr lease Lyn/Alan 783-4335

N. ALLSTON-2W,2M sk W (25+) to join coop house. We work in human service professions + the arts - share veg food, chores, some meals + fun. Large Victorian house in resid nbhd near Charles River. No cigs or pets. Avail immed $170+util 783-5565

NICE FOLKS
ARL CTR 2F 1M sk 1M for warm friendly large semi coop house. 140+ utils near T no cigs 643-2292 avail imm

ARL HGTS- Near T. Victorian hs in peaceful single family nbrhood. Driveway, front&back yd. Lg garden, wash&dryer, furnish exceot for bdrms. Full appliance kit. Very clean. 7 person, indep hshold seeks solvent, responsible rmate who takes pride in themself & their surroundings. N/pets $225/mo. 646-0321

Arlington Heights-M/F quiet proff. or student. Open space, trees, pond, nice room (150+/210+). 643-4236

ARLINGTON HEIGHTS- Prof F seeks F/M to share sunny hse in quiet, wooded nghbd nr T. Frplc, washer/dryer, mod kit w/dshwshr, no smoking, no pets, $295 utils included. 646-6207.

Arlgtn Hts-M/F, 22-30. Nonsmok. for 3-bdrm-hse. Near Rte2. Mass Ave. Aug. 1. $270+ Bob. Doug 643-4188

ARLINGTON M/F for sunny 3bdrm house in quiet wooded neighborhood. Vegetable garden. Convenient to T and stores. No smoking, no pets. $230 + utils Available in August Call 643-1886

Arlington-Winchester- F non-smoker for spacious coop house. Quiet, safe area, convenient to Bos, Camb. $185+. 729-1289

AUBURNDALE house of 4 w/ 2 cats nd 2F to replace imm occ or 8/1 $200 + ut c2 believe-Marc 244-5714

FEW GOOD MEN
BROOKLINE/NEWTON-Seek 2M (30+) to join 3F (30's) in establishing group house. Looking for interesting, professional men w/sense of humor to share gracious Victorian home (w/fireplaces, charm), independant, semi-coop living. $300+. No smoke/pets. Call Diane 731-6667 wknds; Ginny 232-4551 eves.

BEACON HILL roommate wanted M/F 3-bdrm apt 9/1 154 incl utilities nonsmokers preferred 227-6238

BEAUTY/PRIVACY
NEWTON CTR M/F 30+ to share lg vict hse big bdrm country setting enuf pets 244-8146

CAMBRIDGE- Easy going prof M 27 sks resp nonsmkng M or F to shr fully furn 2 bdrm apt in beaut lg sunny hse. Quiet nghbd. Nr T, parks, hosp area. $330 ht & part utils incl. 731-9122 eves or 424-4646 lve mess.

FOR Classified Display Rates Call 536-5390

JP-Prof M 28+ to share beautiful house in attr area of JP with others $200+util call eves 524-6499

JP skg res M/F 23-30 for 4 pers houshld spacious clean inexp nr T & Arbor. Call 522-7471 eve.

JP-(temp or perm) M 29 sk friendly but independent F or nonsexist M $175 + negot nr Arb, T quiet st, yrd, 522-7908

KIDS WELCOME
NEWTON Friendly non-smoking co-op household of adults & children seeks 2 more to share semi-veg family life Large rooms yard pkng near T frplc dishw w/d &more. $200/room 527-3477

LAKE & LAWN
2F profs seek same for beaut 3 bdrm house on lake. Woodstove, pets OK, veg preferred. $120+. Call (in Taunton) 824-0280 eves.

LARGE YARD!
STOUGHTON- Shr beaut hse with 26 yr old M. Avail now frpl, dw, land, many extras. I work nights. $325 mo + Call Marty 344-9749 bef 2pm or aft 11pm.

LEX-1F&1M sks 1F&1M for friendly indep spac hse. Nr T & rec prk Avail imm No cigs $220+ 862-8268

LEX-Lg sunny rm for F 26+ indep respon quiet neat. Bus to Camb 2 acres no pets $175+ 861-8737

LINCOLN- M/F in 3 br home, frpl. Acres, screen porch, xc-ski $350 Joel 259-0753. Lv msg.

LINCOLN-Cpl sks same to shr sunny lge hse. Lots of privacy. Pool,fireplace $500+ 259-8592

LOWELL
Responsible M/F to share 6rm house $56/wk + 1/2 util call Brian after 5 454-1119

Marblehead nice rm. w/refdg., sink lt. cooking, tel. priv. entry, on bus line. Walk to beach, stores and bikes avail. pkg. Prof. or Bus. W prefd. $45/wk. call 631-5335.

Marshfld GWM 40s will shre 2 bd rm condo off xway $250 includes all serious sober only 837-9240

MED/ARL 2M 1F sk F to shr 3 bdrm hse. Has gdn sunpch Nr trans sorry no dogs $144 + util 396-7245

MEDFORD-4F&2M sk 1M26+ 8/1 lg vict hse, yd,grdn,frplcs,pkngnr T, 15min Bost Shr mls,chores, laughs. No pets, cigs 391-6705

Country Living-Sk Vegetarian, nonsmoking, M and F, Gay or Straight, to enjoy farmhouse on 120 acres. Share meals, chores and our lives. No pets. $125+, Medway, 533-4460

MEDWAY considerate nonsmkg F to share our country house 2 rooms avail lrg garden house meetings good shared veg meals no pets $165ils 533-2719

BIRDS 'N BUS
BELMONT F32+ sought share meals, convivial independence, NY Times, hse mtgs w 1F, 2M 32+. Decade-old coop 15 min Harv Sq by bus, or Audubon Sanctuary by foot. Nr Rte 2. $219+ util, Wd. discuss pets/smoking 484-8541

NEEDHAM-1F 2M seek 1F 25+ share lg beaut Vic home quiet street nr 128, w/d non smok $150+ util + security 444-1322.

NEEDHAM-Hsmte(MorF) wtd to shr aesthetic dec turn-of-cent hme (lg back ya w/apple trees) w/2F and 1M. w/d dw close to shops easy commute to Boston Call 444-4212.

NEW CEN Nr swimming 165+ Rm w porch, 195+ Rm w sink. Great hse (oak, lace, piano, laund. etc.) warm + ind Nr T and stores 969-5341

VICTORIAN HOME
NEWTON CORNER-is seeking female housemate. Cooperating households of individuals: we share chores but not food or cooking. $215/month includes utilities 2 months deposit. Please no more pets. 964-6833

NEWTON-1 person to share 2br flr of house. Carpeting, w/d, 5 min from T stop. $290/mo +util. Peter after 6pm 244-1451.

NEWTON/AUBURN 5 min Rt 128 & Riverside MBTA Lrg rms Antique colonial Super k & B Yard Pkng $325 inc util 527-4552

NEWTON CENTER- M/F 26+ to shr lg 4 bdrm home. Mod kit, fp, yard, porch, w/d. 8/15. $250+. Non-smkrs, no pets. Steve 956-6526 day, 232-4551 eves.

NEWTON-Chestnut Hill M/F 25+ share quiet household frpl 6 acre yard $155+ no smokers/pets 969-1132

NEWTON CORNER-M/F for independent friendly house rent $169/mo incl lg kitch, lv rm, dw, w+d. Close to T. eves 969-0868

NEWTON CORNER
2 prof M or F to share beaut 150 yr old house w F 25 & grand piano & 2 cats. Hrdwood flrs, quiet st. Non-smokers, pls. Parking, nr bus. 266+ht 492-8860 days, 244-3148

NEWTON CORNER-seek 1M for lease or summer sublet in 2 bdrm hse Enjoy prch grdn snrm grg pkg w/d close to Pike+T $325/mo + utils 247-3125

NEWTON CR-Friendly semi-veg hse sks adult 25+ to share food. Chores. Child OK. No smokers. Avail mid June. $160+utils. 332-6978.

THE ORIGINAL!! MATCHING ROOM-MATES!
Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 17 years. 251 Harvard St Coolidge Corner Call today!! 734-6469 or 734-6484.

NEWTON CORNER
2 prof M or F to share beaut 150 yr old house w F 25 & grand piano & 2 cats. Hrdwood flrs, quiet st. Non-smokers, pls. Parking, nr bus. 266+ht 244-3148 leave message

NEWTON CTR 2M 1F seek prof F 25+ to share friendly spac 4bdrm co-op apt w/ yd & garage 5min to lake, tennis & T No smk/pets $150+utils 964-8268

NEWTON CTR lrge friendly indep coop hse-2M, 2F sk 5th rmt, 28+ Great kitch, beaut yrd wash/dry, dshwsh-lrg room w/ own bath $175+utils 244-7181

NEWTON F 27+ to share 2 fls in Vict hse w/ 1F 33 & 1M 32. Friendly, warm, & indept environ. No smokers, no pets. $285/mnth. 965-6098

NEWTON HGLNDS-Cpl w/daughter sks indiv. 25+ to shr friendly, clean environment. Pref. semi-veg. No smk or pets Nr T & hiwys. Wood ht incl. $200+ u Call 969-0954

NEWTON- M or F 23+ to share lg Victorian house, 5 bdrms, frplc, prkng, nr lake & T. Sorry no pets. Aug or Sept 1. $275+. 332-1787

NEWTONVILLE- 2F 25+ to share 4 bedroom house w/same. Non-smoking, no pets, small car, near T. $205+. 8/1, 9/1. 527-2791

NEWTONVILLE- ASAP M/F for large independent & friendly house $157+. Call 527-2675

Newtonville long-estab coop 6adults 3teens 13yr old want nonsmoker w/energy for lovely room in old Victorian $285 incl util sorry no room for more kids/pets 965-0938

CLEAN COUNTRY LIVING
NORFOLK-We are looking for another prof to share a beautiful spacious house on 3 secluded acres. No smokers. No pets. Call Jon 528-6699 or Barbara 429-7000.

NORWELL- 4th person needed for non-smoking semi-veg coop farmhouse. Garden, wood heat, etc. Call 659-4275

PETS WELCOME
F prof seeks 2 prof for beaut 3 bdrm house on lake. Woodstove, lawn, veg preferred. $140+. Call (in Taunton) 824-0280 eves.

LUXURY + LAKEVIEW
BROOKLINE F to share Rt. 9 jogging pond home with M's + F's. Private bdrm and bath with great water view. Shared common space; livingroom, diningroom, wood panld den, large kitchen, breakfast nook, screened patio, large lawns, garage and free parking. $410+ 566-7402

Prof female, 34 yrs old, wishes same in 30's to seek and share apt. in Cam or Brkln J.P. Now for Sept 1 lease Call 491-0037 Eves.

QUIET IN CAM-BRIDGEPORT
2F 1M looking for very quiet responsible neat non-smoker 30-45. Share large house/garden. You'd have 2rms. Clean & esthetic environment. $285/mo inc ut. Call Between 12 & 2pm, 491-2474.

ROOMATE WANTED
BRKL veg co-op 3M + 1F sk F 28+ Quiet st nr Coolidge Cnr No smkr or pets $225 util inc avail 6/1 Call eves 739-2099.

ROSLINDALE M/F 27+ share Vic house W2 pkng safe no pets $210 mth 327-8976 after 6pm.

Somerville-3F sk friendly M/F 25+ for coop house. Share food, semi-veg. No cigs, pets, kids. $133/mo+ util. Aug 15 628-7769

SOMERVILLE, WEST- 1M 1F seeking 1M/F 24+ for beautiful house, wash/dry, nr Tufts, $200+. 623-0480

SOM/INMAN SQ-2F & 1M seek roommte $125+ util Near T Eves 253-7050 Ask for Chuck

SOUTHBORO-GWM non-smoker seeks 1 or 2 for house. Quiet. Furn. Yard, garden. Rt 9-495-Pike Alan 481-7316.

TAUNTON- 2F profs seek same for beaut 3 bdrm house on lake. Woodstove, lawn, pets OK, veg preferred. $120+. Call 824-0280 eves.

UNION SQ/SOM-group hse seeks new members ages 27-40 strong interest in the arts 776-9500.

VICTORIAN HSE
Newton-large house near T bedroom & private study w/ fireplace $310/mo + util no smokers 965-6336

WALTHAM-non smoking M seeks same for large friendly indep apt nr shopping, T & Pike 899-3717

WATERTOWN-1M 1F sk 1F to share dplx. Must be cln no smkng no pets. T avail Nice area 924-7298

IT'S THE LAW

You cannot be denied housing because of race, color, creed, sex, nationality, age or marital status.

Equal opportunity and fair housing laws guarantee your rights to consider any home or apartment that is publicly offered anywhere.

Know your rights. The law is on your side.

Greater Boston Real Estate Board
24 School Street
Boston, Mass 02108
(617) 523-3990

CONTACT US FOR INFORMATION

WATERTOWN
1M seeks 2 quiet neat responsible prof M/F 24+ to share 3 bedroom apt in 2 family house on quiet st. avail Aug 1st parking no smk $185 call 926-8271

WATERTOWN 2M 2F seek 1 person for lrg indep house by T. Parking washer/dryer, yard, no pets or smkg. $170+ avail now. 926-7655

WATERTOWN-1F, 1M 25+ to share lge hse w 1M 2F. Semiveg, nonsmoking, no more pets. Share food, occ meals. Near T. Rent $204 inc. heat. Avail Aug 1 or Sept 1. 926-4166.

WATERTOWN-F grad stu sks same to share beaut quiet 7-rm apt 1yr sublet Aug 1 $200+ call 923-2188

WATERTOWN-Join our independent M/F non-smoking household. Beautiful home yard porches parking nr T women preferred cal 926-5527 evenings

WATERTOWN L seeks 2 F home-oriented, over 25, leftist, no smkrs. Share food, some meals. July 1 $197 + $227+ 923-8962

WAYLAND-Secluded house on lake. Private beach. 1 M/F wtd to shr with 4 others $250 inc utils 655-0252

WESTON 1 rmte for spacious 3bdrm house w/ 1M & 1F with acres of woods Must be sociable and solvent. Prefer no cigs. Very conv location nr Pike 128 and trans. $250+ Call AFTER 1PM 235-3716

WINCHESTER HOUSE- 2 prof seek 3 prof M or F, age 26-35, for lg Victorian in quiet residential area. Indep group living. 6 br 2 lvg 3 fpl DW, W+D, lg yard. Avail Aug 1. $240+ No pets. 729-8320

W MALDEN HOUSE
M/F prof or grad stud to share quiet 4br vict hse indry pking walk to Oak Grove sta conven Boston Cambr $195+Mike 245-3025.

NEWTON share 1/2 2 bdrm home M 25-35 pkng x-bus util inc $300 527-9235 non-smkr plse

WOBURN/LEXINGTON line. Couple seeking 2 prof adults to share 4bdrm hse. Rent $200. Ira 935-5417.

WOBURN Resp M/F for nice sunny 3 bdr in house w/2M, 26, 34 nr 128+93, no cigs, pets 150+util+sec Dennis Randy after 8pm 933-3547

WTOWN wnted F prof 27+ to share quiet sunny victr house w/ friendly yet indep F & 2M Non-smkr no pets Avail 9/1 924-5693 eves

WYNCHESTER Resp M/F 27+ non-smkr share 10rm hse 175+util bdrm + study nr woods train 729-8691

Lk for SUBLET w/poss. fall op, for prof. graphic designer. 1 BR or studio. Will housesit. Sunny, with trees, please. Days, M-F, 254-5400. Lisa.

INVESTMENT PROPERTIES

MONEY WELL
Workshop for people who are tired of always being broke. Call 576-2114 for apt

ROOMMATES

MATCHING ROOMMATES
BOSTON's 1st and most exp. roommate serv. 17 years of serving the public. Member Mass. State Greater Boston & Brookline Chamber of Commerce. 251 Harvard St., Brookline., Cool. Corner, $25 fee.
734-6469 734-6484

1 IN A MILLION
Strict vegetarian seeks same. Will move for right person- space avail- must fit to a T- precisely. 369-2212

1M or F to share 3bdrm apt. near Harvard Sq. $275. incld all. Avail Aug. 1 Call Dave 492-2849

A black male sensitive, intelligent & understanding + ref. Need a room + use of kitchen, working + attending higher education prefer Brookline Camb Boston etc 731-9105 7pm.

GAY COMMUNITY

Homemates welcomes and assists you in your search for compatible roommates. We care.

CALL
236-0162
HOMEMATES
$25 FEE

AriCtr-grad stdt sk M/F prof/stdt shr lovely apt in hse on Spy Pd 5min to T quiet a must, clean indep 310 incl ht 6434745

Ari Hgts M or F rmmate for 3 bdrm apt on T prkg 200 + 646-6203

GWM RMMATE WNTD
ARL-rmmate wnted GWM for priv house rnt 100 mo + 1/2 utils. Free prkg, yard, vegetable garden. Me Levi beer smoke type. U be 28-35.Help wash and paint rein only. 646-0303

ARL-M/F wntd for 4 bdrm apt nr shops, theater, T $150/m + util. Wrkng person pref. 648-2729

ARL/ sk F for 3br apt lg sunny-pkg nr MBTA Avail immed 200+/mo 641-1564

BACK BAY-F 27+ for 2 bdrm apt Frplce, a/c roofdeck riverview d/w. Avail 9/1 No smkg or pets please $388/mo Call Edwina 451-3300 x226 8:30-5:00 pm

BACK BAY-Fenway 1M wtd for spac 3bdr apt lge rms frpl ldry 260mo incl heat 236-4228

BACK BAY-N.U.-own rm 5flr acrs frm on T avail immd $190 h/w tel. eve 262-0127

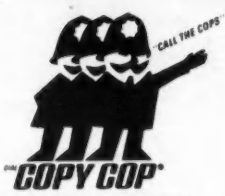
BACKBAY-wnt to shr 3 bdrm nr T rms avl May 1 or Jun 1. Frst + last mnth finfe $230 inc ht hw call Mary 353-1884 aft noon or Frank 266-4228.

BEACON HILL
Quiet, responsible non-smoker, M/F 22-29, to share beautiful two-bedroom apartment for summer or longer-term. Perfect location; big, sunny, parquet floors, working fireplace, dining room, private roofdeck with a spectacular view. $480/mo each incl heat & hot water. Available late June Call now! 720-2133

BEACON HILL-1F needed for 3floor apt w/ patio- sunny safe anytime 720-3747

BEACON HILL atr apt 220 ea. I need a compatible & quiet F rmt w good ref. Im a quiet teacher I don't drink drug or smoke Peter 5235057 7pm only

SUPPORT YOUR LOCAL COPS.



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267-9267

"PRECINCT 2"
(NEAR STATE)
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367-9267

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CALL THE COPS FOR BOSTON'S FINEST VALUE IN PRINTING AND COPYING.

ADMIRAL'S Hill/wtrfrnt Chelsea mins to Haymkt M/F rmmte to share w/ resp M-BU stu 4 lge rms nice apt good neighhd $150+ 889-0199

ALLSTN-M/F roomte for 1 room in nice lg 3 bed apt now to Aug 31 near T $220/mo No tobac 731-6730

SEPTEMBER LEASE

ALLSTON-M, 24, prof needs 3 rmmts (M or F) to share 4 bedroom apt starting Sept 1. Great location, easy going, nr T & stores, $210 inc utils, sec dep, Gary, 277-2665.

ALLSTON-2 prof F seek prof F 23+ for spac 3 bdrm 2 bth apt w/kitch, lvng rm & sunrm. Hdwd flrs, close to T, $237 inc ht & hw. 783-5415.

ALLSTON 4 feminists seek 1 for veg co-op No smkng/pets Summer or long term $145+ 782-9063

Allston-clean mature rmmate wtd for lrg house one year lease washer, wood stv, ft and bk yards 782-7861

ALLSTON clean quiet apt $180 resp 25 smoke OK or pet student IK M or F OK share with writer 7385424

ALLSTON-clean F roomate wanted to share nice house with 2M 1F near T no cigs $160+ utils 254-6876

ALLSTON F roommate wanted for spacious 3 bdrm apt should be friendly, creative reliable 787-2402

ALLSTON-non smoker, 1 rm avail in 3 bdrm apt, $120+ utils, 787-4315.

ALLSTON-Nonsmoking rmate sought for spacious two bdrm 2/ view near T heat + hw inc $250 739-4547

Allston-share 3 bdrm house $150 +util & security.Must be drug and alcohol free.No pets 787-5930

ALLSTON-Share lg 2bd off Comm Ave w/1M 23 avail now near pool $230 incl ht/hw 3/4 mo sec 782-8586

ALLSTON-sunny 3bdrm 2bath nr T $190 254-4098 or 877-7397

ARL-1M 2F sk prof M 22+ generous w/sense of humor for sunny spacious relaxed indep hse w/ porches garage 15 min Hvd Sq 648-2041

ARLINGTON-2F seek 3rd 26+ to share 2nd floor of hse conv location no smoke/pets $110+util avail immed 646-6793

Arlington: M/F rmt to live w/4 others. Parking yard nr T No pets 115+ phone: 646-5954

ARLINGTON-Prof M 25 sks M/F to shr lge bright 2bdrm must love classical piano must be neat/not too loud $325+1/2 util avail now Mark 646-1094 eve

ARL M/F for 8/1 for 6 br house on Spy Pond. Prefer prof/grad student, non-smkr, 28-36, no more pets. $134+utils, 646-6206, M-F 6-9pm, anytime wkend

BACK BAY
1 Prof or Grad student M roomate needed for spacious 4 bedroom apartment 2 baths, roof deck, dishwasher, lease through August with option to renew. Available immediately. $275 includes all utilities call 266-6926 around 9pm Keep trying!

BACKBAY 2Fs seking a 3rd for large 3 bdrm apt 1 1/2baths, hrdwd flrs, skylights avail 8/1 $290 sorry no students 267-7095

BACKBAY 2M sk M 1 Jul 30 aug Fall pot 258 mo util inc 536-8019/4972358 eve 5-9 conv to MIT bus T

BACKBAY-2 shr lg 2bdrm apt GM 25+ nonsmkr avlb Jy1 prtly frnshd wkng frplc 345ht incld. 437-7790 Gary

BACK BAY AREA F prof or stdnt for lg 3bdrm 7/1. Priv bath, d-d w-w crpt near Arl T $252+ 426-2034 eves

BACK BAY-By the Pru GWM looking 4 same 2 rent bdrm L/R minikitch shared bath $75/wk. Must be responsible quiet. All calls will be verified. Serious only please 267-7422

BACK BAY- F 23+ wntd for own rm in apt w/other Fs on elegant Beacon St 9/1 $165/mo 536-7839 aft 1pm

BACK BAY-M22+ rm in 5br w/3F, 1M July 1, Sept 1 236/mo fall option 266-7198

BACK BAY
Nr Symphony, 2 mature M/F non-smoker, to join M&F in 4br apt. 185 mo ht incl 262-7431 6-8eves

BeaconHill great location sks M/F rmte to share lg 2bdrm apt. lvng/dngrm ht&hw inc $300 367-3493

BEACON HILL
Mature F wtd for 2 bdrm apt great loc sunny frpl quiet $250 including heat. Avail 9/1 227-7431 or 492-7623

BEACON HILL M/F 210/mo w/ht. ROof access near T hrdwd flrs 2 dogs must be mature resp 2270235

BEACON HILL-prof F rmte wtd Asap 2bdrm, lvg & dng rm, exposed brick, sunroof, H&H20 inc $300/mo 725-2634 9-5

BEAUT TOWNHOUSE
Looking for two women for 4 bedroom house lease negotiable starting July 1 call after 6 254-7998

BEL-F/M 28+ for 2 rms in winsome hse. Share warm, witty talk, meals w F,2M; kid OK; nr T; 260+ 489-4284.

BELMONT-1M, 1W, not cple seek 3rd rmmte 27-35 No smokers no pets pls. Small rm lrge clst dr to frnt prch 160 + call Craig or Lydia 484-8501

BELMONT-F28+ for 2bd great apt nonsmker-semi-veg pref. Yard, hrdwd flr, near T. Call aft 8:30pm 484-3962 for 7/1

BELMONT-F 28+ to shr 2nd flr of hse on park nr Fresh Pd 2 rooms shr fplc snprch pkg $240+ utils & ht 489-1898

BELMONT- Prof F sks same 27+ to shr lrg 2 bdrm apt in 2 fam hse in Waverly Sq area. Walk to T, non-smkng, no pets please. $250+ utils. Call eves 484-1898

BKBAY M/F wanted for sm apt with 2 others nonsmk G/S 155+ mo must be ez going ASAP call 262-1548

BKLN-1F/2M sk 1 prof F:4br w/ d/w skylit livrm priv rfdek nr Beaconfld T shops indy 230htd+util no pkng/smkn act now 720-1372dys 731-8017eves

BOS furn 2br apt inc ht & util Brkl vil area pond view near everything Sgl strt male 275 mo 277-9822

BOSTON
SOUTH END- seek 2 L for 3 br duplex $225/mo ht incl Call 262-0878 after 5:30PM

THE ORIGINAL!! MATCHING ROOM-MATES!
Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 17 years. 251 Harvard St, Coolidge Corner. Call today!! 734-6469 or 734-6484.

Boston 2bd apt in Kenmore Sq easy access to BU / subway for June-Aug 337 / month 5367751 or 3672797

BOSTON apt seeks nonsmkg rmmate avail immed prkng near T & hghwy safe area $185 all utils 436-6498

BOSTON-CAMBRIDGE-quiet stable resp prof GM sought by same to look for 2 bdrm apt to $375 each. Box 150 104 Charles St. Boston 02114

BOSTON gay rmt wanted 20-40 to share very nice 3bdrm spacious apt 150/mo +utils 242-3017

BOSTON-looking for F 24+ to share with F in 2 bedroom apt $275/mo heat included call 242-4775 eves

BOSTONS best deal! M25.Beau 2bd apt. frpl;deck,view,pkng $285/htd DON: 242-2748

BOSTON-S.End- GWM seeks rmt for super furn 2bdrm duplex- avail now -gd for student/yng prof - $300/mo (heat inc) + utils 536-8355 anytime

BOSTON SO END- Single room or apartment with one other man $300-$350 per month 437-0599

BOSTON SOUTH END for GWM 18-35 room in my apartment Nice roof deck good building 437-0730

BOSTON waterfront Prof M 34 seeks rmt Avl immed. lux 3 bdrm triplex apt $376/mo all inc Call Frank 227-6246

Boston-WM quiet nonsmoker sks M who needs pleas rm 4-5 nites a wk in sun 2br apt gd loc $140 mo inc util & tel 266-8322

BOS- Wanted for 2 BR deluxe duplex Brigham Circle w/gay M prof. Must be quiet, EZ going. $350 247-2570

BOS-yng fml to shr apt w sam must b saf quiet prvt cl h&h wtr inc ldry 135 m plus gs & lt 266-9048

BRI 1F seeking 2rmts M/F to shr 3bdrm apt in hse Avail 9/1 on T $175+utils Debbie 254-4103 eves 735-7979 days

BRI-3F 1M seeking prof or grad stu M or F for spacious 5bdrm 2bathrm in resid area str pkg $230/mo +ht & util 254-0638 after 6

BRI/ALLSTON F 36 seeks same 28-40 to share lovely 2bdrm apt. frpl, bkyd, sunny, nr T & stores $215+util, 782-4438

BRI/BRKL-2 prof F age 25+ lge sunny carpeted apt. Nr T & park No pets/smokng $245/mo ht inc. 735-0813.

BRI/BRKLN-nonsmk quiet responsible pref grad/prof to shr 2 br mod apt nr T a/c d/w $275/mo 731-6389

BRIG CIRCLE- 2 roommates 7/1 8/1 large apt 155inc heat 734-8312 close to T has easygoing apt very roomy

3 M's sk 2 F's for semi-coop house on quiet tree lined st in Brighton non smokers only rent 160&util & sec dep call 787-4119

BRIGHTON-1F (22+) wanted by F to share big 2 bdrm hse June 1. $237 +. Near T. No pets 783-1971

BRIGHTON 1M + 1F seek prof F, 28+ to share sunny large apt (alas, no pets) $200+util. 254-6603

BRIGHTON 2M seek 1 M/F for semi-vegi semi-coop household no smokers available now 254-4640

BRIGHTON- Fem roommate wanted to share with 2.. big apt, pool-jacuzzi 219 mth ask for Lisa 227-3111

BRIGHTON
Friendly 4bdrm house sks prof M/F 22+. Share w/2M 1F $160+utils. T, porch hdwd fl, pkg 782-1001

BRIGHTON-F rmmte needed to shr condo July & Aug perfect for students $140/mo incl utils & pool privileges Call 787-0742

BRIGHTON Jewish F prof seeks same for spac 2 bdrm mod k+b porch nice area 254-0258 betw 6-11pm

BRIGHTON-M 23 sks same 4 bd mod kit, prcvh, frpl 2 min to T, No pets cigs avail 8/1 180+ 782-0963.

BRIGHTON- M/F prof or grd 25+ to share lg sunny 2 bdrm apt w/BU music grad. No pets/cigs. 1 blk Comm Av, stores. Quiet area. 275 mo inc ht. 227-8297

BRIGHTON- Need F rmmt for condo: pool, lg rooms, sunny, prkng, nr T, smoker OK, no pets. 783-2188 eves

BRIGHTON- Nr Cleveland Circle. Rmmt needed 5 rm 2 bdrm apt. Gerri 254-3136 after 5pm. Work 732-3663

BRIGHTON- Roomate wanted to share attractive apt. Air cond. Modern. $260 month. Avail immed. Call Bill 783-2151

BRI- Quiet nonsmkg rmt wntd no pets 1 blk frm T + indry 225/mo + util heat included 782-5442

BRI seek F, (possibly 2, or couple)-apt in beaut hse $150+ 782-3145 if no ans:235-1586

BRI-sunny rm in 2 bed apt on Comm Ave T. M/F grad/prof st pkg $230 incl ht 254-3350 eves

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Phoenix
CALL 267-1234

THE ORIGINAL!! MATCHING ROOM-MATES!

Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 17 years. 251 Harvard St, Coolidge Corner. Call today!! 734-6469 or 734-6484.

BRI-sblt Jul/Aug 1rm-3bdm apt fur yd/pch kp hse clean resp fdly nonsm $135mo+util+sec d 783-3471

BRKLINE-2prof F 27 sk 3rd for lg snny apt in hse nr Cool Crnr $290 w/utils no pet/smok 277-2592

BRKLINE-2prof F 27 sk 3rd for lg snny apt in hse nr Cool Crnr $290 w/utils no pet/smok 277-2592

BRKLINE/COOL COR sks M rmmate for 2 bdrm apt Aug 1 $232/mo incl ht call Steve 566-6287

BRKLINE-F to shr 3rd flr in condo area nr Clvd Crcl T w 1m & 1f. Lrg rms wlkin clsts lov at wndws parquet flrs slpng clngs eatin ktchn enclsd strwell prv rear patio grdn 230 inc ht no fee 738-1472 pm

BRKLINE M 30 sks 1 non-smkng, fairly cln & quiet M or F to shr lg apt. Have 2 cats, no more pets pls. $225 + util. Bob 232-1609

BRKLINE seeking prof M/F for 2-bdrm nr T. Must be fairly clean, quiet, and non-smoker. Avail 9/1 $275+/mo 739-8363 eves

BRKLNE-1 yr + ? sublet F 25-35 for lrg quiet 3 1/2 bdrm w/2F frplc d/d avail 7/1 491-2125 734-7073.

BRKLNE 2F sk F 22+ in gorgeous mod 3bdrm apt nr Cool Crn + T. Lndry in bldg 24 hr secure no pets or cig.$272 incl ht avail now! Call 731-2737.

BRKLNE/BRIGHTN-BIF + LF sk 3rd persn 22+ 3 1/2 bdrm spt nr 3 grn lines, $260/mo incl ht. No pets/cigs; we're semi-veg. Obsessives + nuerotics need not apply-we've already lived w you. Anyone else is welcome! 566-5310

BRKLNE M or F to shre lge 3bdrm washer + dryer prkng frplce hdwod flrs 2bths yrd nr T No-smkng $350inc 7/1 232-3416 aft 6

Brkine nr BU quiet M 27 seeks rmte to share 2 bdrm apt., furnished 195mth inc util. 734-2078 nosmkrs

BRKLNE Prof female share 3bdrm 2 bath luxury condo laundry pantry storage on T $325 734-7094

BRKLNE-quiet resp Jewish prof grad F seeks same to shr lge 2bdrm apt nr T $225/mo +util avail Sept 1 566-7157

BRKLN Prof F nsmkr seeks same to shre 2bdrm apt btw Cool Crn & Comm Ave $185 incls ht avail 8/1 call 783-3838 x135 days

BRKLN-Prof. GWM 30+ to share quiet neat 2 bdrm condo on T. $300 + 1/2 tel + elec 738-0656

BRKLN-ROX CROSSING 150/mo Lg rm w/ frpl & lots of windows 3rd of 3 rm. Nr T, NU, UMass, Wntworth, and P.B. Brg Hosp. No smok cats OK Call 738-5297

BRKL -Prof F 28 looking for same to look for and/or shr 2bd apt or hs. Days 338-5106, Eves 262-4018

COOLIDGE CRNR need grad stu non-smkr share lg kosher apt w/father&pt time family 327-1136

BROOKLINE F to share 2bdr w/ prof F on Beacon St nr Clev. Cir. Non-smoker, no pets. $242.50 w/ utils. 277-8152

BROOKLINE 1F 25+ to share lovely large apt w/3 other Fs w/d in bldg. $225/mo. Call 232-0275

BROOKLINE 1M/F for two-bedroom apt pref no smoking no pets 212.50/mo Peter 5-11pm 277-6783

BROOKLINE-1M to share 2bd in sunny 3rd fl of house-Must be non smoker, clean and like clas music. 237.50+ util July 15 666-5469

BROOKLINE- 3F grad students seek resp 4th F now to share spac 4 bdrm apt on C & D lines. Porches, fireplace, $210 incl ht/hw. Call alt day Sunday 7/3 & eves thereafter. Until 7/9 266-1021; after 7/4 731-3101

BROOKLINE Coolidge Corner-Prof F 33 non-smkr sks same to shr 2 bdrm apt hrdwd fls frplc $287 incl ht, elec. Eves 232-5251

BROOKLINE Coolidge Corner- Lg furn apt, 2 porches, to share w/quiet mother & teenage daughter. F pref. $200/mo. Avail 7/1. Call eves 566-3882

BROOKLINE Fem for 3 bdrm, near T, $200 mo. HT/HW/PKG inc 731-5080

BROOKLINE-F/M in 30s to shr fun apt nr T. 2 unfurn rms. No smkg or drugs pls. 2 spiritually devoted F + girl 10. $175/m + heat & phone. July & Sept 1. Call 277-7431 eves

BROOKLINE-M/F 25+ professional independent to share spacious 4 bedroom apartment with 2 others near T $150 including heat 277-5054

BROOKLINE

M/F for spacious apt must be reapon and neat no smoke/pets $166+ call 566-4584

BROOKLINE-rmte wanted to share spacious 4bdrm apt w/working people and frpl call evenings 277-7926

BROOKLINE-rmmte wtd, F, to share spacious rent-controlled apt July 1 or July 15. Parking avail close to T & buses $269/mo ht incl Prefer nonsmoker 25-35 Please call 732-3158 days

BROOKLINE-roommate wanted now thru mid-Sept. near T nice, d&d w&d prkg., $225 inc. utils 566-6649 6-9pm

BROOKLINE-Seeking prof F 26-34 to share 3bdrm apt Avail July 15 No pets Call 566-7209 after 5pm.

BROOKLINE VILLAGE- sk 2F rmte $250/mo heated nr T 738-7371, aft 4pm No smkng. No pets.

BROOKLINE VILLAGE- M prof sks 2 wrkng M or F to share 3 bdrm apt starting 9/1. 1 rm avail now. Resid area, nr T, stores. Lndry in bldg. Indep living. No smokng/pets. $176 incls ht/hw. Chuck 734-1261

BROOKLNE-1 F 24+ to share 3 bedrm apt, 2, porches, near T $170 includes util 731-4727

CAMB-1M 1F sk 1M/F lg apt nr Hvd, MIT, T quiet st. nce indlrd indry $200 avail nw sum or mr 497-1158.

Camb-1 MF prof or studt 24+ for 2-3 bdrm apt betwn Chas R & Central Sq 140/mo. +util 876-4178

CAMB- 2F sk 1F nonsmk for 3 br lg sunny apt gd loc nr T & Univer Jul 1 $600+ util. 876-3022

CAMB-2F sk 1F nonsmk for 3br lg suny apt gd loc nr T Jul 1 200+ 876-3022

CAMB-2M sk M/F to share apt in house w wid grdn near Hvd Sq $185. Avail now. 4926178 or 6257542

CAMB-F artist sks F 28+ to shr 2br apt nr Hvd Sq. w/d king $237/mo+ util+ ht morn & eve 864-4992

CAMB F looking for M or F betw Hrvrd & Centrl Sq 2 fls yd Must like lrg dog 354-1911

CAMB- F/M ind 23+ to shr attr 3 br apt btw Hrvd & Port Sq w/2 amiable men. Lg bdr w/bay windows $265 incl ht & elect, avail 7/1. No smkrs/pets. Not a summer sublet. 876-6319

CAMB FRESH POND

Prof F 29+ sunny 6 rooms own livingroom yard $325+ 9/1 Jackie 868-7132

CAMB-HARVARD SQ-sunny modern a/c w/w dishwashr garb disp laundry parking $300 ut inc 492-3621/.

CAMB-M/F 23-33, sh 2bdr. apt with 1M. Be wking, stable. 497-4387 Steven 137.50 + util.

CAMB: M/F for own rm 2br apt betw Harv + Ctrl sq part furn, laundry, fireplace, inter com no cigs or pets $227 incl heat July1 Gene 354-5871.

CAMB-M or F to share 5 brm house with 3 other adults + 12 year old $225/260 inc util 876-0390.

CAMBRIDGE 1M rmmt, non-smkng, to share spacious, sunny, 7rm apt. nr Inman Sq w/2M 30's. 492-6739

CAMBRIDGE 2M seek 3rd rmte for 3 bdrm apt in Fresh Pond area. Must see. Available imm. $250+. 876-9234

CAMB NR BU & MIT

6 large rooms porch mod K & B quiet house Wanted couples or singles 576-1159 after 6pm

CAMBPORT 1F&1M seek resp indep, non-smk F25+ no pets; sunny apt 131+util 876-1076 keep trying

CAMBPORT-fmnst sks 1F to share 2bdrm apt nonsmoke semiveg $213/mo incl ht Paula 497-1150 eves.

CAMB-M/F resp & indep 25+ shre 3 bdrm duplex w/2M 30's 2bths a/c frplc 2 yds $280 incl utils no pets 547-5459 eves FRED

CAMBRIDGE

3 working F 25-37 seek 4th F to join feminist coop hse $187 +util avail 9/1 no cigs or pets 547-2645

CAMBRIDGE

F 30+ sks same to shr sunny spacious apt nr Hvd Sq $270 util incl no smoke or pets 492-7051

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CAMBRIDGE-F to find 2 bedroom apartment with F 30+ for 9/1 or before quiet professional looking for attractive apt 623-7418

CAMBRIDGE-Furnished br in 3br apt close to T avliable for July August fee $360 call 497-6311

CAMBRIDGE-M/F for 3 bdrm apt. Nr Harv Sq. $180+ utls Call after 6pm and wknds 864-4765

CAMBRIDGE-Quiet person to share w/2M in Central Square. Please no tobacco, pets, homophobics 661-6571

CAMBRIDGE-share large quiet cln fur coed house w/pkg +privacy $185 includ all util Paul 547-0798

CAMB-SOM We are looking for 2 rmts for house nr Porter Sq $115+ util nonsmkg 628-0360

CENTRAL SQ Cpl + 1 person (23+) to share 3 bdrm apt with M + cat, summer or longer 497-6704

CHELSEA-Bellingham Sq 15 min to Blue/Green/Orange MTA frndly family area 3bdrm apt common areas furnshd, M&F seek matur rspnsbl rmmt, pref F, live coop or indep, $165 pays all rent+ heat+util+HBO, sec dep req. Avail immed 889-1422 6am-11pm

JP 2GM sk responsible independent GM for 3bdrdplx hdwd flrs sunny, parking Nr T $150 + ht 522-0539

JP-2 GMs to share apt with M 150 a month incl utils days only near T by May 15 No drugs 524-1205

JP-beaut house seeks two roommates for Aug 1. Sun, fireplaces, sauna. $150+ sec. dep. Call 522-2255!

JP-M/F rmmt, no smk 3 bedrm condo safe quiet 125/month mature respectful 524-2086

JP M/Veg sunny clean quiet w/ 3 others nr pond, T, + Brkine Vill $115+util Jeff 436-6000 xt. 17, 524-2334

LEXINGTON- 2 roommates wanted for semi-coop veg house for Sept 1. 862-8058 Non-smoker, no more pets.

Lg home needs honest nonsmok gay male roommate ref req after 6pm Brandy 664-4443.

LOWELL-BiWM student 22 seeks Bi or GWM student 18-22 to share Lowell apt. Rent to be discussed Send phone & address to P.O. Box 437 Danvers, MA

MARLBORO-GWM 25 nt cln resp prof sk sim 20-30 for rm in lrg 2bdrm apt sunny pool $220 incl heat call aft 4pm 481-8905 non-smkr pref

MATCHING ROOMMATES

Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roomate service, serving the public for 17 years. 251 Harvard St Coolige Corner Call today! 734-6469 or 734-6484.

NEWTON CORNER-Rmmt for spac 4 bdrm hse nr T, pike. Frndly, music, indep. $181+ utils. 969-1893.

ROOMMATE WTD

Newton Corner -working mother 29 has room avail 9/1 in duplex off Center St $250/mo + sec call Diane aft 5 893-4476

NEWTON CTR HOME

Seek 1 prof F to share 4bdr home near T; 187.50+ util; nonsmoker avail. 7/1 call 964-9541

ROOFTOP TERRACE

NEWTON fem for 3 bdr apt 225 inc heat water & gas non smokers only 2447316 1 block to stores & T

NEWTON-F in 20's for great apt. Porch, parking, near T only $237 + util 527-3324.

NEWTONVILLE-seeking rmmate 28+ for charming quiet house vegetarian non-smoker car is a necessity parking available $174+util 964-2748 after 6

Rever sk F rmte $200 inc ht near T and beach call 286-0774

ROOMERS BY WEEK

BROOKLINE-nr T shr family apt quiet take a break from dorm/hotel/Ashram life $75/wk +p+f 277-7431

ROOMMATE WANTED

FENWAY-two males looking for third. Beautiful condo unit. 2 bedrooms, 2 full baths, full kitchen, living/dining room. Furnished, heat & utils included. Call Mike 232-7973

ROSLINDALE-F prof rmmte 4 ultra-nice 2 bdrm apt 6 rms-pkng-nr T nice area call for more info 325-9196 eves.

SALEM Pickering Wharf, quiet independant no cig. 25-35 M or F to share renovated condo. $200+ utilities. Avail Aug 1st. 944-3942.

S END AVAIL 8/1

GWM responsible profess non-smoker seeks same to share bright & airy 2 brm apt w roof deck nr Pru. $300 + 1/2 ph & elect. 267-9195 aftns & eves.

SOM-2M, 1W and 1C seek romate to shre our spacious home. 150+ util nonsmokers 623-1099

SOMERVILLE/CAMB- 2F in 30's sk M/F 25+ to shr beaut duplex. Nr T + Harv Sq. Avail immed. $175+. 776-3856

COME SEE THE BADD KATZ AT THE WESTERN FRONT 342 WESTERN AVENUE CAMBRIDGE WEDNESDAY JULY 6 9:30PM

WALTHAM/NEWTON - F prof or grad 25+ neat to shr lge sunny 2bdrm, porch & pkg. 6 min to 128 & Riverside $188+util 899-0896

WALTHAM- Share 3 bedroom house. Female 26+ non-smoker, no pets, $150+. 893-5754

WALTHAM-Unfurn bdrm avail $195/mth incl all utils. no pets. 1st & last mth rent a must. Call 893-5245

WAT 1M 1F seek M or F 25+ for bea 4br home nr bus & shpg Good loc, yd, w/d, w/w fpl. 7/1 & 9/1 No pets, smkrs. 923-9104

2RMS AVAIL

In gorgeous 4br hse in Watertown 1rm $350 (cpl OK) 1rm $250 9/1 yd grg fpl Alison 924-5850 eves

WATERTOWN

1F, 2M sk 1F+1F or 1M for semi-ind household quiet area, pkg, near T, 10 min from Hvd Sq $155+util Avail 7/1, 8/1 926-5763

WATERTOWN-1F 24+ for 3 bdrm apt, cood, have dog, no more pets, nr T, $216/mo ht incl. 926-6946 smkr OK

WATERTOWN-2M 1F seek person for apartment near T, convenient to Harv Sq. $127.50 + utilities. 926-6663

WATERTOWN-M/F 28+ share roomy 4 person co-op veg house garden N.S. Jul 1, 15, 5228828 Mary 9264288

WATERTOWN-Prof person to share 6 rm apt w/one male. Cable, off-street parking, near T. Great neighborhood. 275 + utilities. 926-0546 mornings

WATERTOWN- Room available in 3 bedroom apartment on Harvard Square busline. Call 926-2716 any time.

WATERTOWN-1 HSMT

skg 2 rmts for 4 bdrm twnhse, clean kit lvngroom 2 baths. No smkrs no pets $235/month w/heat. Avail now + Sept. 1. 924-5189

WATERTOWN-wanted M or F rmmt 25+ to share lg 3br apt lg bkyd conv to T res area $155+ht utils non-smkr no pets avail Aug 1 923-9663

WAYLAND-SHARE house near Lake at pike mear 128 pets OK call 653-8130 9 to 11pm.

HISTORICAL HSE

Natick/Wellesley line-F rmmte wtd for 5rm apt w/ fireplace in each rm $237.50 +util no pets 655-5135

WEST ROXBURY F 26+ for immed opening in spac sunny 3bdr on Bus line on st pkng porch yd safe nbrhd nr Chestnut Hill + Hospitals $166 Call 469-3637 eves

LARGE HOUSE

WESTWOOD-F rmmt share lovely family home, Executive neighborhood, landscape grounds, sundeck, beamed ceilings, double fireplaces, refs required, $325/mo inc utils. 329-3042.

WSOM 1LF, 1F sk 1F to share friendly indep household non-smoking semi-veg 25+ $110+ util avail Aug 15 call 625-8013 or 625-7997

W. Somerville for 9/83 2M seek quiet rspn. 3rd rmte 25+ for unfurn rm. in 3 bdrm. apt. $200 +util. conv. 2 laundry T & market. on st. prkng. smokers ok 776-5910 eve

ROOMS TO RENT

ROOMS TO RENT

Some with priv baths & kitch privs, all areas incl Camb, Allston, Boston, Brighton and Dorch. From $40 weekly, HOMEFOLKS!, 497-4302.

BEACON HILL

Newly renovated furnished rooms nr T. Call 723-5680

BEAUTIFUL AREA

NON-SMOKER PLEASE

Nice area of J. P., Boston. Attr. room in shared quiet house. Near T, Arboretum, & pond. Longer term for studious quiet private neat clean-living person. $55-$60/wk. Month sec. dep. 522-0056, please ly. message.

BOSTON

SOUTH END Great rooms for GWM 18-35 renovated nice roof deck $55&$50 furnished or not 437-0730

BRIGHTON-Clean furnished rooms for WORKING people and grad students, references required. $55-$65/week. 232-8962

DOWNTOWN-furnished w/priv bath in newly renovated gay home plus unfurn studio $70-75 357-4097

JP- Victorian home, freshly painted, sanded floors, near T, furnished, kitchen & bath priv, Call 524-0844

Newton-Lg furn rm priv hm nr T for prof,kitch priv, util free, $225 mo +- sec dep 332-9394.

Residential location-on bus line to Harvard Square-one large unclosed, furnished Basement room. Must be seen $160 per mo. Includes all References 484-5210

S.END trhse clean spac rm for quiet responsible person ref req avail til Oct $220m 889-2999 eves

SOUTH END

Rooms for rent on quiet side street nr trans free pkg reasonable rates 437-1667

SEASONAL RENTALS

CHARMING COTTAGE

Wellfleet-2bdrm cottage overlooking marsh kitch/lvng w/fireplace sks for prof to shr avail June $250/week, $40/noc July $325/week, $50/noc Call am 964-3981, pm 522-8655

MARTHAS VINYARD- Young profs sks hsmts, charming Edgartown hse , July/Aug. $550/mo., $150 542-3444, Hope 267-3316.

NANTUCKET RENTAL

Nantucket Harborwide efficiency cottages sleep 2-4 people $400-475 a wk. Off season rates in Sept Ph 617-228-2191

PROVINCETOWN

WATERFRONT. 3 bdrm apt in quiet West End home big sunny lvng rm sit-down dining rm lge private deck on beach $625/wk 617-487-2127 8am-8pm

SO. WEST NH 3br cottage overlooks Mt. Monadnock pool 50 acres $250/wk 484-8743 603-242-6496

SWANS ISLAND, ME

5 miles off Bar Harbor. Ferry to Island. Oceanfront deep water mooring. 4 bedroom, 2 baths, $325 per week. (609) 397-1660/ (201) 755-2163

STUDIOS

BALLET STUDIO 1200sq ft Nr Symphony Hall Avail day/evening Hourly or long term 267-7603 lv message

STUDIO SPACE

Small studio with loft in Brookline Village $65/month 332-6188 or 244-8162

CHARLESTOWN Sullivan Sq 500-700 sq ft ideal for woodrkng light manufacturing $225-275/mo no live in 232-9488

Cooperative facility developing for print making, etching, fabric dying & photography as part of new Emerson Umbrella, Center for the Arts in Concord. Area will be ready by July 1, if interested call 371-0820 ask for Martine. Other individual studios available.

DANCE-THEATER STUDIO in Cambridge: 1000 sq.ft. with wood floors available for partnership or rental by the hour. Call 864-7850 or 864-6912

FORT POINT CHANNEL studio for rent no live 600sq 269-8746 267-3487 good light

LIVE-IN

Chinatown artist studio $200/mo key fee freight elevator Available 7/1 423-2887

LIVE/WORK

Non profit org to offer renov raw space for artist studios. in N Dorch, convenient to stores and transport. Great natural light. Long lease w/purch option. About 31cents/sq ft/mo+ util. Avail early 84 Call Jim 265-7479 day or night.

Somerville-Co-op art studio forming $100-150 per month plus utilities 396-5732

Summer Sublet 7/1 to 9/1 Live-in Studio 2000 Sq ft Good light Nr Chinatown Call David or Mary 423-9639.

SUBLETS

ALLSTON-2bd apt modern no smoking or pets seek F $275 negot incl. Ht and hot water call 232-0189 needed July 1

ALLSTON Comm av 3 br apt smr sublet safe T stop BU stores 245mo/br furn exc cond 254-1769 Keep trying

Art Stud wrkspc Ft Point 700 sq' sub. July &/or Aug 1 wall Nor lt wndws $352 pos shr Fall 491-1685

Back Bay 1bdrm frpl kit avail 7/1-8/31 opt full year loc Beacon St/Berkl ph536-8565 or 576-2546

BACKBAY BOSTON

SUMMER sublet 2 br apt near DUDLEY bus to HARV and GREEN LINE access to roof $400 262-9408

BACK BAY Newbury ST 1bdrm 3months possibly longer bay windows fireplace $450 Stan 536-2393

BACK BAY SUBLET

Beaut lrg studio w/sep kitchen avail 7/9 w/sept option hd/wd fls bay win frplce $420 incl utils call eves 536-2717 days 720-3226

JULY AUG SUBLET

BOSTON-1 bedroom available in 5 bedroom apt 4M will take male or female top floor Mass Ave & Marl ph 267-8408 Dave

BOSTON- Sunny spac 1 bdrm w/view of Fens. Take over lease mid July. $450. Call Will 495-2392 days.

Bos to sublet 6/83-9/83 or yr lease 2br Kenmore Sq 675 conv to BU and T 536-7751, 367-2797 nites

ROOMMATE!

BRIT 1 a-c bdrm avail in 2bdrm apt., front & back porches, Free Park, 5 min. to T Pref F non-smkr, $175, Call aft. 9pm-783-4093

BRIGHTON-Quiet nsmk F own br nr. T no pets avail now $175+ Debbie w-491-5200 h-254-4325

BRIGHTON-sublet/option for fall July 15-Aug 15 1rm in lge sunny hse nr Oak Sq, Watertown bus option for entire house beginning Aug 15 $140/mo 782-8166

INSTANT ROOMMATES

SEARCHING FOR A ROOMMATE? THE SEARCH ENDS HERE!

- All Areas
- Apartments and Houses
- Widest Selection Available
- We Offer Prompt, Personalized Service
- Call Now For Summer Or Fall Roommates

$25 FEE CALL 236-0162 WE CARE!

HOME MATES

7/2-7/12 $7.00 OFF with this coupon! Boston 475 Commonwealth Ave. (Kenmore Sq.)

CHESTNUT HILL

seeks F to shr sunny comfortable 2 bdrm carpt offstr park 250 incl ht Carol 325-5203 eve asap

CHSTN. Prof. man wants rmt. for lg. mdn. 2 bdrm apt. 175+util. Cnvnt. Trans. &pkg call 2422488 pm 7270421 am

Roomate desired to share comf,cool apt July1-Oct1 Nice area on Redline in Dorchester. Leave message w dial-a-message 739-1115 ex1 190

DORCHESTER-1bdrm avail in 2bdrm 5rm apt for 1M fully furn $175/mo +util 825-0712

DORCHESTER M/F roommate wntd to share 4 rm apt 5 min walk red line rent 140 +util call 265-3140

DORCH-Neponset-2 GWM 26 sk GWM to shr 6 rm apt in Vict hse. Clean,safe,quiet $175+ 288-1349

Dorch nr Ashmont T resp M/F share lg apt w/3M 120 +util 265-5842 ref.

DORCH-SAVIN HILL 2 WM sk 3rd 25+ nonsmoker to shr 3br nr T 100+ util Must be seen 288-6554 evenings

DOR-feminist quiet person 26+ to share spac cln apt w/1F, cat. Nonsmoker. Amiable, indep, red line, safe. $175+ util 265-3165

DOR rmmt for spac clean 5bdrm apt w/ fl&bk pch Avail Sept 1 nonsmokers only J Kelley 241-6411am 265-6799pm

FRAM-Shr lux 2bd 1&1/2bth twnhs ww, w/d, d/d, a/c pool tennis Nr Mass Pike, 30, 9 Want mature prof F non-smk No pet $350+ 391-0523

GWM 29 oustanding spacious apt split $300mos plus utilities sec dep no sex red line ocean 288-4626.

JAMAICA PLAIN 2F seek M/F for 3 bdrm apt. $133 + util. avail. Aug. 1. Call 353-4238 or 524-1210

JP- 2F sk 1 prof F 28+ for spac 3 bdrm apt, livngrm w/frplc, dinrm, kit, porch, 1 block from Pond, $184/mo includes ht. Call 522-6764 eves after 6:30pm

JP- Near T, Arboretum. Large sunny apt, washer/dryer, much more. Avail 9/1 or sooner. Call 522-9855 eves, keep trying.

MATTAPAN Lower Mills sgl wkg prnt sks same to share 9 rm apt sk adapt person w/ sense of humor & enthsm $275+ ht Eves 298-5606

MEDFORD- F sks ind resp neat person to shr 2 bdrm apt $200 ht incl. Quiet area. Smk OK. 391-0878 eves

MEDFORD-GWM prof 22-30 share large 1 bedroom. Sunny, quiet, parking. 483-0370.

MED/SOM-line F28+ sought for 5 rm duplex in res area. You will find common rooms furn. porch & yard hdwd flrs, ample closets & storage and goodnatured indepdent nonsmoking company call 628-8966.

MISSION HILL GWM seeks 1 or 2 GWM to share 3rd flr 3bdrm apt w bk porch 200 or 133 + util Lrg rms fresh paint + carpet. Call Scott 731-8797 Btwn 11am +11pm

MISSION HILL Writer sks resp quiet M rmte to share 7 rm apt 140+ 738-9222 eves to 11

M seeks F to share 1 bedroom apt rent negotiable 284-2354 Call anytime keep trying

N. CAMB. F 25+ to share lrg apt w/ 2M 1F semi-co-op non-smoke non-veg no more pets $200 876-7413

N CAMB-M rmmte 28+ prof/student above average Camb apt $220+util 876-9582

NEED 3 RMMTS!

M or F for 4bdrm apt w/d courtyd $250/rm or neg 2 frplce Very spac Great atmosp E-Z pkng 266-4033 aft 7 Bill

AUB F for beaut 2br in hse. Frpl, pkng, yd, nr T, 128 $325+utils. Non-smk pref No more pets. 965-8774 aft 6

NEWTON 23 + M or F to share 3bdrm apt $180+ Nice neighborhood Near T Call evenings 964-2932

NEWTON COR

F 25+ to share 3bdrm apt in hse Near T parking porch fireplace yard $205+util non-smkr no pets 527-1819

NEWTON CORNER

3M grad students seek 4th rmte for 4 bdrm apt res neigh MBTA ww $150 mo + util. 244-7949

NEWTON- Non smoking roommate for bright spacious 3 bedroom duplex. No pets. 964-8193

NEWTONVILLE-Prof M sks same to share spacious apt in 2 family hse great loc $240 +util 244-8489

BRIGHTON Non-smoking female wanted for room in large, sunny 3-bedroom apartment on BC line. Modern, renovated kitchen + bathroom and porch. $190 incl heat. Call 738-8040 or 266-3071

OPPORTUNITY

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Porter Sq-M26 sks resp on quiet non smk person 25+ to shr lrg 2bd apt Sept 1 $283 inc util Kevin 666-2558 eve 547-9220 day

QUIET & SAFE

BELMONT Prof working female to share lovely 2 br apt 1 blk to T Jul 1st or 15th 484-5041 $250 +

PROVINCETWN APT

Quiet, cheap, near Comm St. Need F to share for season. Call 266-3243 or 413-526-2477

QUINCY

10 min from Boston-seeking prof person to shr new luxury 2bdrm 2bath townhse $325+slec 770-0766

QUINCY- Prof GWM 22 seeks M or F 20-25 to shr 2 bdrm apt in mod complex. Pool, tennis, a/c, etc. Nr the T. $250/mth+ 1/2 utils. Avail now. Call Steve 472-2587

ROOMATE WANTED

4 br duplx in Jam Pl nr Arbortm and pond conv to Nu stud and T 200 per month inc util 522-2649 call aft 6pm

THINK SEPT NOW:

BRKL-Great place needs 2 more 4 Sept lease now!! If U want terrif apt see other ad w/same tel no# 731-8017 Call now please.

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GM easy going person into liv and appre life lkg for pos rm to shr 7 rm apt + art studio enjoy gard trav mov and music no bars fems a lot to offer 361-7155 Alan

SOMERVILLE - F stu 25 sks F for 2bdrm apt on bus 7/15 $165+util sec dep call Sarah days 267-9300x550

SOMERVILLE-Prof W looking for same to shr 2 bdrm apt. $200+utils Avail 6/1, 623-5295.

SOMERVILLE-Sk F 30+ for furn rm in qt priv hm w/kitch & laundry privleges no smok/pets $180/mo utils inc 623-8216 eves & wkends

SOMERVL-Rmmt 26+ fem pref quiet spac apt 15 min Hrvd Sq Prof/Grad nosmking Indep $200 625-7654

SOM M or F 25+ share lge spacious 2bdrm apt nr T gd loc 250 ev incl 776-9263

SOM-WEST 1M sks 2M/F 23+ for lg sunny 3rd fl apt nr Cam-Arl in. Porch wood fl Arl hills vw. No sm/pets. Lg rm$175+ sm$150+ 3 busiln 776-1173n3674370d

SOUTH END-Share large 13 room house with 5 men $250/mo (inc util)+dep av 7/1 call evenings 266-0430

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Swedish GM 30s seek same to find apt in Boston friendly + responsible please write to box 4312

SWM 30 seeks indpt woman 25-35 for room in semi-coop Cambridgeport house. Cheap rent easy household call 547-6916 leave message

WALTHAM F 25+ indapendent indry T quiet st no pets pkng $137+utils 7/1 894-9051 eves

BRKL-COOL CRNR sublet July 1-Aug 31 F wtd $143/mo nr T 232-7407

BRKLN-July Oct 15 spacious indep but friendly apt in house. $170/mo+utils all non smok welcome. 232-4910.

BROOKLINE- Non-smoking F rmmate wanted in lovely 2 bdrm apt Tappan St July & Aug 246.00 Call Shelley days 267-5000; eves 232-9014 or Anne 739-6228

CAMB apt sub July-Aug 1bdrm in carriage house Priv entrance & terrace 5 min to Hrvrd Sq $240 inc utils 491-0484, 212-628-9472, 491-0591

CAMBRIDGE-modern 2 bedroom apartment walking distance Harvard/Central Sw. laundry facilities parking a/c $600 491-2700 days ask for Doris eves 492-3626

CAMBRIDGE-office space available to sublet 2 1/2 days 51 Brattle St. Harvard Sq. call Karen or Libbet 864-1989

INMAN SQ-3 skylights w/d dw yard furn unfurn 2 bed avail 7/1 thru 8/30 hrd wd firs 864-3823 / 876-8269.

SO END- Studio to sublet near Pru lovely deadend st Au June 10-Sept 10 $235 per mo + ut Ph 247-0489

Som-1 bdrm for July & Aug in lg 4 bdrm apt $175 negot call anytime 625-2517

SOUTH END-lge studio in artists' bldg, furnished 7/11-9/15 (nego) $465/mo 536-2130 keep trying

Summer sublet lovely 2 room Brkine apt. Frnshd, incl paints Near shppg, T. Call Joy at 332-0444

SUNNY STUDIO
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Waltham-nonmsmok Fem summer sublet / fall extension 1 bdrm in modern 2 bdrm apt w/ air cond 225/mo pking 893-8634

WATERTOWN-F rmmt now-August to shr 3 bdrm apt back porch yard near T $150-175month 926-2576

WATERTOWN-M or F to sublet 7 room apt August 1 throught October and longer if necessary share 7 room apt w/F occupant Direct T to Harvard Sq. $250/month call Ris or Beth 926-0825

WINCH 6/11-9/18 Profs lg Vict No smkng/pets Lndry prkng garden Boston: 20 mins $290 inc utils 729-8897

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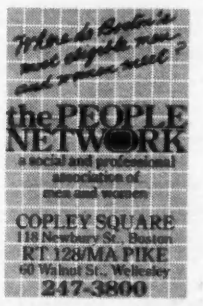

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Col pine dng rm set 38x59 2 benches & 2 high back chairs A-1 cond $600 or BO 242-2856 best bef 10:30am

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Custom built, 3 piece executive office furniture. Desk, credenza and bookcase unit in walnut burl design. Best offer over $2500. Call 868-2600, ext. 230 days or 237-3164 evenings.

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Complete Excelsior System incl: Hat blocking machine, 48 blocks, 45 flanges, one buffing machine, 4 flanges, stands, 3 block stands, handle strecher, spin dryer with hood, boiler. Contact George Smith. 617/445-3323.

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2 Bousch and Lomb binocular w/ 4 obj including oil wood carrying case Excellent cond $775ea Call 244-4935 or 332-4169 eves

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5 family yard sale. Furn.,bikes, good stuff. 148 Williams St. J.P. 1 way from Wshngtn St. to Forest Hills St. twrd Franklin Pk. July 9 Sat. 10-5

Yard Sale couch, kingsze bed dresser & bureau dsk much kcn misc books, lps Sat 7/9 9-4 or 491-7586 36 Linnaeau #2 Cambr

MUSIC

AUDIO VISUAL

ADS 910 speakers and stands Yamaha CR-2040 $1200 will sell separately Jim at 603/893-6012

AUDIO FOR SALE
One pr Allison Ones w/ Electronic Subwoofer. Spkrs in mint condition. Flat pwr resp 30-20k. $700. One pr Allison Twos w/ ESW, ditto cond and specs, $575. Call David Moran days 964-3210.

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Dual Model 1258-52 turntable, never used. Only $144. Call Cheryl at 536-5390 ext 456.

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David Bowie concert tickets for sale for Saturday, July 16 at Hartford Civic Center. For more information call Rye, NH 1-603-964-8140 or Portsmouth, NH 1-603-431-8080

DAVID BOWIE tickets. Hartford, July 15. Make offer. 497-4467. Ride also available.

Discount membership to Womans World Spa. Moving soon, must sell 1-year $ negotiable call 254-5207

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IBM electric $100; office desk top manuel $40; both in very good condition. 232-5707

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Crown dc 150 amp + ic 150 pre-amp exc cond $425 for all private call 721-2366 eves

Loudspeakers for sale. Never used. Only $125.40 each. Call Cheryl at 536-5390 ext. 456 M-F.

Must sell immediately. Exc cond Technics SA-202 Receiver $110. Pioneer Speakers HPM-500 $200/pair. Call Caroline 325-3679

Onkyo 70 watt/ch receiver $350 Ricoh 35 mm SLR $75 Call Larry 926-1138 Tues-Thurs 1-9pm Fri-Sat 10-6pm

Pioneer tape deck RT707 three motor four head carefully maintained $325 or B.O. 617-944-0443

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Model 5800 Mint cond Must sell Priv party $595 Call at work 599-1334 9-5 eves 721-2366

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Musicians looking for bands & bands looking for musicians. Call 267-4079 or 566-5901

2 OUT OF 3
Established local band with soon to be released ep seeks fourth member. Vocals a must, should be able to play sax&keys or guitar&keys etc. call 492-1146

Bass & guit. seek drummer have Boston gig history all orig no heavy metal Joe 2861280 Craig 734-8730

Bassist seeks workg band 30 ser gd equip trans $ pl 8-9:30pm 9-11am 5669256 rm 17

BASSISTS
Orig band still auditioning BASS w/ VOCALS . Material combines best of new-wave and R & R. Recording and gigs July. Chops, soul and drive req. Alex 262-5201

Bass player & drummer needed for est cover grp rehearse in Sudbury 2/nites/wk. Perform 1 wknd/mo well-equipped w/gigs call 443-6461

BASS PLAYER NEEDED IMMEDIATELY
for ambitious rockabilly band. We have tape, PA, press kit, rehearsal space, and 45 gig history. Must be familiar with the music and slap-bass style. Stand up a plus. Call Ron at 247-2238 w or 367-3645 h.

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The frustrating part of single life in Boston is that there are so many interesting people around ... but no easy way to meet them. That's why the Phoenix has "Person-to-Person," a classified section that helps people get together. "Person-to-Person," is completely separate from the usual "Personals" section. And it's better than dating bars, better than being fixed up with a "friend of a friend," better than just about any of the usual ways of meeting people.

With a "Person-to-Person" ad, you can say what you're looking for in that special person. Then *you* decide which responses to follow up, because "Person-to-Person" uses no names and the Phoenix supplies box numbers, just $7.00 buys a box number service for four weeks.

You can charge it on your Mastercard or Visa card. Just $2.65 per line. So place your ad today.
Just call the Phoenix today at 267-1234.

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NEED RIDE TO CHICAGO
-Fri July 8th eve. 2 persons to share expenses and driving. Return Sun July 17 from Chicago. 825-1844 h. 536-5390 x514 ARNE.

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Need second driver beginning of August We are moving with rental truck to Phoenix965-3770

Ed McGraw 15amp, 115vlts, 10,000 BTU air cond. 2 Rem Mod 115-2, 38amp, 115vlts, 7100 BTU/hr air cond Best offer 491-4238.

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ATARI 400 with 32 K RAM, 810 disc drive, BASIC, Assembler/Editor, STAR RAIDERS, other software and manuals. $800 call Steve at 253-6074 days 787-1955 nights.

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HEAT WITHOUT OIL
Brand new Patriot Super Compact wood-burning stove. Small, durable & money saving. This is a great buy-the stove is still in the factory carton. List price $400, will sell for $195. Call Cheryl at 536-5390 ext 456, 1-4pm.

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19" RCA X-100 color TV $200 queen bed $100 oval kitchen table $35 3 Bureaus+chairs BO 628-0992

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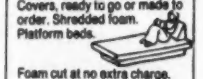
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Scand. Design Adam soo desk. Two shallow drawers + unique file storage. Asking $300 232-0607 eve

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Cotton Futons and acc. hand made clothes all sz 524-4177

For Sale-Hi-rise bed w/2 mattresses $75 or BO. Royal type. Manual $75 or BO. 965-3609 lv mess.

For sale one year old Pine wood six piece bedroom set. Exc. cond. originally $1600. Will sell for $700 or best offer. Call Rick 267-0152

Full size bed, exc cond, call Arlene 783-0047 very reasonable

Love seat-hider bed $50 twin bed $40. King size bed $200 or bo. Potters kick-wheel $35. Dbl bed $75. 492-4077 eves 522-4321 days

Mahogany dresser $125 Pine Dresser-nightstand $120. Compact stereo $75 Lamp $30. Chash now 536-9740. Full bed set 8/1

MOVING SALE!
84 inch black couch $100; 34 inch matching chair $45; 30 inch ottoman ~~$25~~; 9x12 brown Rya rug $125; 32 inch Hatien cotton chair $45; other home accessories must sell. 527-5565 aft 7pm.

THE **Guaranteed Classified**
IT RUNS 'TIL IT WORKS

Stufd vinl couch, lt brn w/ castors, gd cond, 30x30x60; Sftufd ftrest w/ castors, 22x22x14 Best offer 491-4298

Teak Danish sideboard cabinet4 sliding doors Excellent cond Call for details Asking price $400 566-0412 eves

Waterbed: Exc cond queen plush padded frame, headbrd + all extras $250/BO ($600+new)- also save on bkcase, drapes, motion det alarm system, etc. 262-0057.

Waterbed king size perfect cond all extras incl 3-sheet sets $230 or best offer 784-8774 after 6

WATERBED
King size. Good condiliton with heater $125 call Jon 5761288

Waterbed w/mahogany frame $300 velour couch (hide-a-bed) $110 dresser $27 desk $35 call 742-8049

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Brand new Patriot Super Compact wood-burning stove. Small, durable, and money saving. This is a great buy, the stove is still in the factory carton. List Price $400.00 will sell for $195.00. Call John at 536-5390 ext 456 between 1-4PM.

Bass player wanted for Top 40/show band. Must sing and be able to travel. Steady work Call 964-4215

Bass Pl w lyrical style wtd to gig w guit/singer songwtr Must have trans Call Stephen 846-7323

Bass-wtd 4 orig r&r bnd b. voc & ser. attitude nec best 2 call M-F 4-6:30pm wknd 10-2pm 497-6336

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Needed immed for wrkng T40 showband send resume-tape to PO Box 2606 Worc. MA 01613 (No travel)

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Drummer wanted for established new music band. We have vidio tape, demo tape, & record company interests. Currently gigging in NY, Boston, & throughout NE. Experienced only. Reasarsals in RI. (401) 942-8297

Drummerseeks SYNTHVOCALIST&BASS fornewmusicband uptempobutnotfootechnoAlex5223860must be stablecreative&havedrive

DRUMMER WANTED
for orig new music dance rock all styles N2 Alted Images, Adam, PIL, C, Club Tony 774-8763 665-3040 wd

Drummer wanted over 25 4 nr working band covers+originals should have day job no drunks Pete6668299

F VOCALIST
Established band with record company interests seeks F vocalist-instrumentalist (keyboards, guitar, or percussion). We are a RI based original new music band currently gigging in Boston, NY, and throughout NE. Reasarsals in RI. (401) 942-8297

Exc. pro sax - solos on Marvin Gaye LP-seeks serious, steady pro gig call Bobby (617) 267-6350

Exp pro drummer wanted for all orig band seeking recording contract with major label 782-0210

Female vocalist needed for established local New England band. Call Richie at 245-3475 for appointment.

FIDDLER/KYBD
Nashville exp sks wkng b rock/new/blue/etc hiengy music prefrd, gd sta pres will trvl (803) 659-2658

Guitarist seeks versatile bass & drums for orig & cover rock band vocals a plus Joe 734-6287.

Guitarist/vocalist w/ synth drums & bass seeks keyboard/vocals for 2 man gigs 444-8873 dinnertime

Guitar player wanted for top 40 show band Travel a must & vocals a plus Needed immed Call Andre 251-8653

Rhythm section players wanted MUST TRAVEL show band vocals necessary for more information call 890-8969

GUITAR WANTED
Immediately for working Top 40 band. Has to be versatile quick learner. Call Talji 491-3465

Holland ltd sks solid drummer + guitar/keys for gigs/record 284-7868

INSOMNIA?
Working original rock band seeks singing keyboard player. He or She. Call Sandman 876-6576 or 497-9148.

Kenmore Square. Band rehearsal space available $400 per month. Days 247-1891

KEYBOARDS
Ray Manzarek type needed for Thru The Doors. Pro attitude, equipment, vocals, some travel. Directions to originals OK Dedication a must. Call 401-333-0700

Former Members of Atlantics seek Keys/Synth player for modern dance band. Call Tom 266-0930

LEAD GUITARIST
Seeks pro orig/cov gig similar to U2, Police, M. Persons have exc equip, orig's Charlie 251-4897

Lead singing bass player wantd for workng oldies/ gb band. Serious inqs only ! 247-4186 lv msg

Lead singer needed to front tight soul RB band doing WPicket JBrown SamDave MGaye stage presence and ability to learn big repetiore fast a must steady gigs Mark 262-3687

Lead singer or guitarist/singer to front orig rock band A strong talent for writing lyrics & arranging melodies to commercial rock is critical. Good stage presence a plus call David at 481-7317 or Peter 655-9687

LEAD VOCALIST
for orig hard rock band Must have talent, music, ambition, experience M/F over 21 Wendy 536-0739pm

Bass Player songwriter seeks to form or join band original creative fearless Charlie 897-6439

Bass player wanted for Top 40 show band Travel a must & vocals a plus Needed immed Andre 251-8653

Multi-keyboard player wanted for Top 40 rock band. Steady full-time work. Little road work. Vocals a plus. Must have good equip, trans, stage app. Into Styx, Men at Work, Seeger, etc. Origs in future. Call 935-1567

Multi-kybd w/ vocals & female vocalist wanted for Top 40 band Good stage presence equip & trans a must Andre 251-8653.

MALE VOCALIST
M voc sks workng or near working top 40/show/comm Rock group 10 yrs + exp Pro only Call Roy Before 10 pm 869-6228 lv mesage

Needed Female Singer! Top Forty and covers for established band. Must be experienced! Joe 776-1420

PA RENTAL
16 channel 3 way incl. digital eff + monitors and delivery Andre 329-7737.

PERCUSSIONIST
Skg pt work congas, timbales, traps, much more & vocals. Dance & studio exp. Steve 384-2171 384-7084

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Pro-bassist seeks working melodic/original act. Have experience, good equipment, transportation, and dedication. Call 769-7875 anytime.

Pro Bass wntd by working rock band Must have trans and good equip sing lead a plus bu a must Steve 254-5269

Rehearsal Space 592-9496

REHEARSAL SPACE
Lg rm 24 hr 773-8588

ROCK BANDS
Wanted for South Shore Club. Please call 825-5905.

Steady working cover rock band seeks lead guitarist w/ good lead vocals Bill 666-8204

Surf's Up Tango and the Cross Tides:bass, sunth, and high-note men should call: 576-1234 Let's Go!

Saxaphonist exp. pro. Berklee grad. seeks Working band call Steve 864-8794

Sax player/arranger just off rd Berk grad looking for work/sessions have trans call Dave 275-8850

SOLID ROCK DRUMMER
With rehearsal space looking to form or join serious rock band Joe 963-0245

SOUND ENGINEER
wanted by full time prof band must be experienced w/ large touring systems on down. Must have trans be willing to travel & have open mind. Salary per experience call Alan 585-6377

REHEARSAL STUDIOS NOW AVAILABLE 491-7371
OPEN 24 HOURS

SOUNDMAN WANTED
For r&b-funk recording act. Must be serious, professional, and experienced. If interested call: 267-1017 or 401-438-9835

SOUND MAN WTD
Theatrical rock band with album is looking for 5th member sound man to work with band. Must have P.A. or monitor system 272-5742

Working top 40 show band has imed opening for horn+ bass player. Must sing + travel 965-0724 leave message

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First with New York & West Coast Fashions

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BANDS
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VASTAR★ VIDEO PRODUCTIONS

Toe Zone seeks bassist for orig + rock covers. Vocals trans good attit. a must. gigs + rec avail 625-7707 days

Top-pro rock guitarist available thru Oct. just finished recording with Aerosmith and P.Travers musicians 593-5208

Versatile and energetic drums needed for Pop Rock band, not your average band. PA and mgnt. Serious only please. (617) 964-7437

Vocalist-writer forming original R&B group rhythm section needed info 321-2426

Working dance/showband has immed. opening for TPT voc a plus Trav Ron 445-4678.

INSTRUCTION

Conga Lessons 492-6642

PIANO:ANY STYLE
Custom Lessons Tailored to Your Needs 437-7124

1972 Gibson SG Deluxe with Bigsby vibrato + hard shell case mint condition $475 or B.O. 667-4273

2 Fender 75 heads w/groove tubes, 1 stillwith 7 month guarantee Both w/4x12 cabs. Mint condition. lead rev foot switch. Can be sold as two separate units BO 964-7437

4 piece Ludwig jazz woodshell silver sparkle exc cond $400 or BO Call 299-4397

72 Strat sunburst with maple neck 325 Fender Quad rev 4 1254mesa tubes 400 BO call Jon 449-3172

Acoustic 370 Bass Amp 5 band graphic eq excellent condition $400 668-0799 668-6344 lv message

Alembic spoiler bvass bran new 2 octaves; complete switching; leather gig bag the best for $1100 259-9611

Aries mod. synthesizer system 3 vcos, 3 lfos lag inverter 5 oct kybd exc. cond. w/road case $890 or BO 587-2676

ARP quadra excellent condition $1750 Sequencer Roland CSQ 100 excellent condition $265 Mark Norwood 762-8830

Audio arts parametric eq $195 acoustic 220 bass head $295 Cerwin Vega cab w/ 15+ horn Tony 770-3398

Fender Bassman 50 2 15" speakers 2 channels $250. Peavy PA 4-channel mixer-amp, 2 columns each w/ 4 10" speakers & horns $500. Casiotone 210 keybd 4 oct, 29 voices,speaker, sustain ped & ATS case $425. Yamaha CS15 mono S4h+h, 2 VCOs & ATS case $575. Hohner clavinet $50. Call 266-2366.

Fender Jazz bass, black 3 months old $475 667-8910

ROLAND PARAPHONIC 505 - Electric KEYBOARD. NEW. $1000.00 or b.o. Call Claire: 536-5390 (x561) days; 524-2909 (eves).

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Lowest Prices
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Sunburst, $575. Shaller tuners, stop T/P, w/new case. Orig. Hdwr. Also Craig 536-0202 wkdys 9-5

GUILD GUITAR
Artist Award model super B condition beautiful flame maple back & sides. Brown sunburst Must sell $1250 254-2012

GUILD X 79 Electric Guitar w/case (blue) $308. Call Cheryl 536-5390 x 456.

GUITARS WANTED
Wanted to buy gutiars and ampliphiers, drums anything. Call 592-9496 days

GUITAR, Takemine model F360S acoustic w/solid spruce top Excellent condition $175 w/hard case. Call 327-4249.

HAMMOND B3
And 122 Leslie in exc condition with dollies bench pedals and blankts $2900 call George 674-4504

FOR
Classified Display Rates Call 536-5390

PERCUSSION
Ethnic percussion for sale at reasonable prices leave message if not home 267-3206.

Piano full size upright $900 Lauter Good condition Jerry eves 371-0791

Polytone 515B Bass Amp, mint cond 1 year old $300 aria precision bass copy good cond, good sound, with hard shell case $100 Todd 617/275-9473

Pre-CBS Fender Showman head & cab w/15" JBL $350 or bo. Ampeg SVT head, 300W, $350 or bo. Acoustic 301 cab w/18" spkr $250 or bo. All in exc cond Ross 969-8869

Rare 1968 Gibson Johnny Smith guitar mint cond ask $1500. Guild F-30 folk guitar $200. Japan classic guitar $100 call Danny 782-6507 Keep trying

Reed&sons upright piano. record. Must sell $500 or best offer. Will split moving cost 492-1547

RENT SALE
Gibson ES335, PV Deuce Amp, pre CBS Fender Bassman Amp, Travis Bean artist model, AKG D200E mic, Pignose Amp. All items best offer. Must sell. 965-8037

Rickenbacker electric 12 string Pre-1970 Converts to 6 string. Beautiful axe. $450 Call 926-4552

ROLAND RE-501
Chorus echo mint cond $575 Bill 332-1043

Selling pro sound system prefer to sell complete but will talk. Call for details Ron 894-8597

SHURE SALE
SM57LC $95 SM58LC $115 Studiomaster 16X4X2 $1950 Soundcraftsmen dual 1/3 oct eq $499 all new used mics amps skrs etc. Scorpio Sound 584-0080

SIGMA ACOUSTICS
Sigma Martin D-28 w/case $261.00. Sigma CR-7 w/case $107. Call Cheryl 536-5390 x 456 Both brand new.

Speaker systems: 2 Allen cabinets ea w/2 15" PA speakers, $550 for set, 2 Earth systems ea w/a 15" speaker, a mid-range horn, and 2 Piezo's $700 for set. 787-3089 aft 8pm.

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Oberheim OBSX 5 voice polyphonic synth 54 programs, does it all, 1 1/2 yrs old, with Calzone road case. Asking $1600. (401) 942-8297

TEAC Portastudio $750 Conn strobe $250 MXR 10-band $65 Sony ECM 23 mic $70 6-channel mixer w/reverb $75 Aria 12-string $125 MXR dist $30 SG copy $150 crybaby $35 small stone $20 EH fuzz $20 Altair power soak $40 Duncan Strat pickups $20 each assorterd mics Nick 648-7728

Teac portastudio 144 exc cond new head assembly 4trk cassette mixer eq. $800 or BO Jere 266-0571

Upright piano in good condnice tone-rose finish - $310 or best offer 262-9398

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to sell Saxo Tenor Yanasigawa Pro only 2 months old with his case good price! Call John: 926-9815

VOX superbeatle head $225 VOX royal guardsman bottom $100 Call for info 452-1104

Wurlitzer Electric Piano great condition with travel case and pedal. $450 or best offer. 731-2331.

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1961 Fender strat sunburst with tremelo all original $995 firm call after 5 603 893-0669

12 hr pro 16 TK recording, 1000 7" discs, tape 2 cassettes, digital, Flange, $1,000/ 372-4326

1 50 watt legend amp w/ lead foot switch, and 12 inch celestion. 1 twin rev w/new tubes. All in good condition bo 674-3117 964-7437

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Solid mahogany 4'8 Aeolian excellent condition incl bench $2195 negot 884-5610 Sal

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Casiotone CT202 Keyboard 4 octaves, chords. 49 instruments 4 memories Amp, speaker, sustain pedal & stand. $425. Call Rick days 354-6375

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Congas $150 492-6642

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Fender super twin reverb ampeg reverberocket 2 rockman I fender telecaster double cutaway body 2 double coil humb pickups moving call 626-2631

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JBL Monitors excel for small pa system $500 for pair. Crown D150A amp $250. BIAmp 6-channel board $250. Ampeg V-2 bass cab $250. Danny 782-6507 Keep trying

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81 Kramer "P" model 4001 bass (black) and 81 Kramer Jazz/"P" model 5000 bass (blue). Both brand new w/ cases $500/ea. call Cheryl at 536-5390 x 456.

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Crown amps JBL Speakers snare & crossover $3500 call Hank after 7pm 823-9459

Peavey XR500 Amp 400 watts 5 channels with Cerwin Vega V21 speakers $750 or best offer. 327-9535 or 323-4400

Pedulla Bass fretless in exc cond $650 accoustic bass head mod 370 $250 Shure Lou imp mic mod 565SD $50 call Steve 354-4916

PEOPLE

MESSAGES

Alexis - enjd Rebecca's . Lvd our walk,ice cream & talk. Hope U liked flowr. Happy belated Birthday. Wnt to see you again. So sorry if what I said off you. Call me. J

FROM PAC-MAN?
Town of Marshfield. I still love ya. To all! Have a good 4 of July. Box 683, weres photo? Box 4490

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Boston, MA 02115

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Rich add age to last two digits 877-6737 box 3072 Saxonville Station framingham MA 01701

Stephanie-to the woman with the pretty neck happy birthday wishes from God in apt #8

TO JERRY THE IRISH PAINTER- WHERE ARE YOU? WISH YOU WOULD STOP IN- WHAT HAPPENED TO DRINKS?...!!!

PERSON TO PERSON

1 Aardvark for loan. SWM 26 v attr, v intel, v 6'3", 170, 10. Intrsts incl music, lit, film, etc, sciences, tech, asorted acdmics, hopelss politics. Decidedly large cranial capacity? Yow! Ovstmltd humor node. Thrive on nature and civiliz alike. Year rnd running (6), mt'eering, beach cmbing. Lv by sea, trvl to city Ethnc quasi-veg diet. Try to be non-sexist, empatic, generous, prof. Oh, sensitv. Pining for bright, attr, thin/healthful woman of legal age w/well defined intrsts which have pts of contct w/my own. Acute senses of humor, aesthetics, perspective suggested. All letters, photos, vitrio, memoribilia returned by post or tele. Let's celebrate Kafka 100th together! Box 5431 Magnolia 01930

1st time ad vr att, ed JF sks SM(Any rel) frnds 27+ clnshvn into New Wave Box4359

5'9" educated DWF 44 trm consid-attract Enjy good convers. honesty, outdoors Looking 4 sncere outgoing intel M w/sense of humor Box 4476

GWF 32 prof attr loves tennis bicycling skiing sks same for fnshp maybe more no drugs plz 4467

I am 33 F a patchwork of warmth humor & sparkling eyes that reflect a spirit waiting to shine brighter nurtured by the anstvty & humor of a mature nonsmk M 30-45 not afraid of commitment who deserves someone as loyal & giving as myself. Please write if you think we have something to share. Box 4471

I am a SWM 27 and I seek the company of an intelligent independent woman 24-30, a fellow artist/scientist (in any sense) for mutual support, inspiration and love. Photo not necessary, ambition, potential and vision are. Write Box 4492

I am Wht early 50's successful businessman seeking WF 40-52 for companionship & affection Possible long term relationship or marrige for right woman Send photo if possible & phone . Box 473, New Town Branch, Boston, MA 02258.

I want an old fashioned love with values that transend the physical scope of things and a heart that knows no bounds Interested females Please write Box 4506

Artistic articulate v attractive SWF Wasp 37, with a fine sense of the absurd who likes all the nicer things in life seeks attr well edu WM prof between 35-45 and over 5' 9 with a healthy mind and body. Box 4448

ACQUAINTANCE OF
Ingenous literate free-thinking person with eclectic interests sought by New Age woman. Unsuccessful locating you by tradition means you'd better write PO box 463 Brookline Branch 02146

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Asain born US educated 33 year old (170 lbs, 5' 11") successful, handsome M seeks attractive, intelligent and well groomed F in her 20's. I am interested in a sincere, open, and outgoing person for a lasting relationship. I call Boston home, and my interests include eating out, jogging, reading. Will appreciate phone number. Box 4016

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ATTENTIONBOSTON
Ht hunky +hrny GWM ext attr st act+app seeks same 25-40 for fun and sex Send phone photo+des You wont be sorry Box 4503

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Attractive, classy F stock-market whiz, 33, seeks successful gentleman or entrepeneur to talk shop, be friends, fool around Box 4480

Attractive WM 42 wishes to take WF to Apleys for lunch. Please write: PO Box 9332 Providence RI 02940

Attr vivacious SJF 37 classical musician & teacher who loves the arts outdoors good conversation cooking & gardening seeks a lively articulate warm professionally involved man who is ready for possible long term relationship & family. If you think we'd enjoy each other's company, I'd love to hear from you. Box 4394

BEHIND BLUEEYES
Awakening,enthused, SWM, 31, desires tall slim SWF 24-40 for laughter, love, learning, and sharing. I am int att & aff Please incl phone Box 352 Arlington MA 02174

Bright, attractive DWF 36 5'8", seeks male counterpart who is literate, flexible, sensitive,for a mutually supportive & compelling relationship Box 4493

By my pigmalian and after the rain let the sun shine in Don't know much about anything except what I read in books Do you have the time to spare? Box 4505

DWF 34 with a son, evolving consciousness, spiritual outlook, open heart, Self aware, vibrant, clear head, nonsmoker, waits for man who shares same qualities Box 4469

DWF attractive earthy young midlife; whimsical/practical; interested arts outdoors; professional seeks male companion 48-58 similar tastes, mind heart #3169 Wayland Sq. Sta. Providence, RI 02906

Female ex-social worker MBA student 29 looking for male companionship Box 4462

Fem prof attract mat Europ orig well educ non-sm polit progr feminist sks gentle supptve male mat w clear sense of self sharng interats to expl frdship + beyond Box 4491

GERMAN BIOCHEM
Living in Cambridge for about 2 years single, 31, 5'5" nonsmoker, sportsman (eg. running, tennis) loves music, movies, reading, traveling, languages, outside dining and cooking at home, seeks a young single woman, athletic, with natural charm, and affectionate. I am not family-minded, but prefer a lasting relationship. I request your letter. All serious replies will be answered. Box 4466

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JM recently div, mid-forties, personable, head together, Ivy Leaguer, 5'7", neat, clean, var interests, seeks warm caring lady. Box 1157 Cambridge MA 02238

Looking for a Catholic woman with dark complexion & dark hair slim attractive intelligent warm loving 5'2"-5'7" 28-38yr who's interested in friendship & physical relationship.(from the Medford Arlington area) I'm 5'7" handsome intelligent M with many interests.Please send photo and phone number Box 4410

LUNCHDATES
See our display ad in Dating Services.

MARRIAGE MINDED
JM 6' athletically built never married 27 yr old brown hair & eyes, moustache. Successfully employed in duo corporations. Would like to hear from a warm-hearted, attr, sincere, very tall & thin 20-30 yr old female. Give this one a shot; 'nothing ventured nothing gained' Box 4369

M MUSE WANTED
by beaut WF writer. 35-50 warm, literate, able to laugh & cry. Tell me about yourself. Box 4508

Spirited, SWF, 36 seeks man-for-all-seasons to share the present as it unfolds past memories & future plans. If u are enterprising, humorous, & upbeat do drop me a line. Vty, dreamlover. Box 4490

SWM 25 6'4 180 attr, succ writer open sensitive athletic adventuresome needs woman whos attr slim emotionly open pic helps but not nec 4473

SWM 26 6' 160 lbs seeks slender F for fun in the sun I am into swimming partying exercise & rare cars reply PO Box 645 Brookline Village 02147

SWM 28 writer sks SF 2 intro me 2 Boston Pops, thtr, movies, dnce, etc Im 6'4" 220 polit ind-cnsrv smkr u do not own a cat Box 4254

SWM 30 attr, intell, romantic, semi-athletic seeks similar F Hiking & backpacking companion Box 4489

SWM 30 sks WFM for friendship and companionship and possible lasting relationship Box 4073

Multi-faceted SWM 31 sensitive, gdlkg, understanding, educ (chem/arts) non-smoker veg w/ interesting bans Enjoys art environment beach skiing music garden friends & staying fit Looking for attr intel creative woman w/ her own interests w/ whom I'd enjoy spending time & energy. Box 4472

SWM 36, attrac, kind, easygoing, reserved, sense of humor, fairly successful, varied interests, WASP, seeks attrac warm, caring, SWF, 26+ for meaningful relationship with marriage as a goal. Box 4418

SWM 45 look 28 (honest) lean tall muscular build. MD with recent success in 2nd prof has me looking at field again. Sk one beaut WSF shapely large derriere. A mature man can be the best box 4468

SWM 6-3 lks sports-music-cooking- nature- exercise sense of humor sks to meet attrac lady into same Box 4444

SWM aff WASP 42 slim witty wants to meet WF 25-35 slim mat. for music conv dine sport frndshp & play lets meet no pros Box 285 89 Mass Ave Bos

SWM PROFESSOR
32 handsome lean casual wide var'ty of interests regular Boston commuter Seeks special SF c22-32 intell trim attractive for friendship/romance descriptive note please Box 151 Amherst MA 01004

Crtv v attr bril loving slim SWF 28 sks SWM cultured emot mature attr secure who values commnctn humor & mutuality for frap passion mar & family P.O. Box 1046 Concord, MA 01742

Warm gdlking easygoing prof. SWM 32 from Calif seeks warm attr lady for poss. romance Box 4509

WIFE WANTED
SWM 5'6" happy, healthy, trim 139 lbs, successful lawyer; sks SWF 25-35, college grad non-smoker, trim yet buxom, who enjoys jeans, ice cream, picnics, movies, travel, candlelit dinners, conversation & cuddling Richard POB 13 Pembroke 02358

WM, 5'11 165 lbs,47 strghtactg, prof, no smok, wide interests seeks WM 35-50 similar description as a friend perhaps more Your ltrw/ph gets mine Box 340 MIT Branch Post Office, Cambridge,MA 02139

You are pretty feminine healthy fit non-smoker affectionate bright with zany (?) humor love art/music & ready for relationship with supportive sharing romantic athletic/artistic good looking fun DWM 42 5'11" 170lbs scientist swap holographs? Box 4445

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TOOLS FOR MATCHING is aimed explicitly at articulate, creative people who seek other people out for their values and their ideas. Our system is not (obviously) 'natural'. But it is a remarkably fun and inexpensive process (the first time is free because we want a huge group of people). Price: $8 session-FIRST TIME FREE. $30 for 6 mos. TOOLS FOR MATCHING. 576-3636 11-9 (9-6 Sat)

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ON SILVER POND
affluent goodlooking single attorney in NH who is sincere, 42 6' slim would like to meet honest attractive, very slim female under 35 to share good times "On Silver Pond" Box4381

Open handsome funloving sensous SWM 36 6' 175lbs enjoys people swimming hiking outdoor activity. Work Boston live North Shore not into drinking drugs smoking seeks woman with related interests Box 4507

SWF 27 very attr 5'4" 115 many interests would like to meet prof men between ages 24-40 Box 6058 Newburyport MA 01950

SWF 31 MD attractive blond 5' 8" seeks male counterpart for serious relationship. Box 3467

SINGLE PROF MEN
Hundreds of single prof women have joined Lunch Dates because they're loking to meet men like you. For free info, call 254-2534. See our ad under dating services.

SJM35 mktgmgr gdlkng fun bright well ed gentleman downtoearth yet worldly sks nice bright pretty SJF24-32 to share movies dinner walks beach espl. concerts dancing etc 4487

SJM warm witty & wise seeks JF 27-35 nonsmoker for friendship & romance enjoy camping hiking biking contras folk & classical music theater restaurants & the never ending search for the perfect ice cream. Box 4501

Sking slim prof Batn or Cmbrdg D/SWM (38-48) who sks attract prof unconvent DWF (yng 40's) learning chess (not racquetball), camps by wtrfalls (avoid jogging), laughs/cares, adores city-life, wants her needs to be as important as yours who makes a dramatic statement of her zestful life. W/photo, write Box 1069, Cambridge, MA 02138

Slim lonely Hispanic or Asian girl needed by WM 36 for lots of tlc. Should be nonsmoker & like classical music Box 4260

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BiWM 26, 5'11", 160,sks sme 18-30. Vry str act & disc. Njoy antqs, travel, concrts, movies, outdoors & every day life. Work hard & enjoy my work but nd to meet other people. Inex, 1st ad. Box 4454.

BOY 18+
to enjoy brotherly attention and warm sexy relationship with BiWM 26, 6'1" 155lbs., smooth, and clean, very athletic. Write me at P.O. Box 1424 Dennisport Mass. 02639

Attractive male 28 5'6" 155lbs sks SWF for threesomes first experiance no herpes Box 4502

Attr WCPL 30s no SH seek BiF or CPL prefer days your place PO Box 382 Stoneham MA 02180

Att young cpl seek same or BiF She Bi 5'6" 120 lbs and subm we enjoy heels, hose and photos. Letter and phone to box 296 Boston, MA 02117 reply soon

Beautiful muscular very ht young body offered to Ms/Fs to use as subj of erotic fantasy photos, art, film, etc. Box 4498

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Dom WF sks sus M to spend time in her b+d playroom heels hose+garters sase only box 4334

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Young intelligent black Carribean college student will see respectable couples only first time okay send tele no with reply box 4335

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Young slim vibrant highly succesful WCP North Shore enjoy occasional threesome you must be young slim attractive rewarding relationship if you meet our high standards photo a must write to us 310 Franklin St Boston Mass Po Box 307 no herpes

Fantasy phone for females WM wishes to talk to hrny females Guaranteed to be satisfied Anything goes Include phone +1 Box 4464

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WM sks WF for occasional rendevous. Mutual satisfaction. Please reply to Suite 18A 29 Bow St Somerville, MA 02143

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Handsome, well educated, unattached male 40's wishes to meet an attractive, sensuous female. We could enjoy meeting once or twice a month at my apartment for fun, laughs, warmth, gourmet dining and deep communication. Want to discuss it? Write Box 222 Newton 02159.

GAY FEMALE
GWF vry attr intell business woman seeks to meet the same and serious 4429

GBF
Looking to meet any GF 25-35yrs into sen sincere personal relationship. Box 4486

GBIWM 31 5'6 125 br grn clnshvn clean hng sks same 4 friend +cas sex POB 631 Merrimack NH 030

PRIVATE MAILBOXES
D.L.D., 310 Franklin St., Boston's original mail drop, established 1971 can meet your needs. Call 423-3543 to rent a private mailbox immediately. 5 minute walk from Faneuil Hall/Quincy Market.

Gdlkng BiWm 28 150 5'8" hry chest not into gay scene sks yngr norm BiM inexp ok reply&pic Bx 4478

GET PHYSICAL
Olivia Newton-John lookalike sks gentleman for discreet interlude. Send SASE to occupant, POBox 367, Boston, MA 02123

Good looking SPW 35 intellectually and physically active, with sense of humor and great legs seeks tall man with similar attributes Box 3086

GWM 28 6'1" 160 lb brown/green artist. Interests: hiking, sports, stocks; seeks high-quality imaginative relationship with WM under 32. Letter & photo 104 Charles #225 Bos 02114

GWM 30 seeks G or Bi Males for casual relaxed sex. PO 18590 Boston, MA 02118

GWM hndsm husky ivy educ early 40s voyeyr sks muscular butch showoffs for fantsy/intimacy rubdown stroking frnship box 4447

GWM yng, hlthy, extr gdlkg, blnd, busy prof, 6' 160lbs grt bod, new age, vrstl, dscrt; sks yng, hng, hrls, hlthy love; send photo, wl recip Box 4488

Handsm Italian boy. Still virgin sks sexy WF 20-35 to give free lessons in love. I am 19 yrs 5'10 150 pds wl endwd Send phone +1 to Mike Bx 221 104 Charles St Bost MA 02114

Handsome WM seeks sub girl for sensitive B&D sessions rel poss PO Box 1523 N Kingston RI 02852

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HIGHLY ORL SWM
Gdlkng prof, 28 sks extra foxy slim fem. I love to fr for hrs-no demands box 7368 Nashua NH 03060

Hndsme Bi WM sks prof BiWM 4 pos relat me 24 br hair w/mous, prof +cincut U be over 29 prof clean w/mous Business type preferred No; brds S+M fats or druggies Foto a must Box 4496

Hndsme WM38 offers free live in room/board/computer education to intelligent WF mstrs po Box 266 Stoneham MA 02180

MWC3329sksm fr frap house pool prty sel M&F no swine bt open minded ed ltr phph RBPOM123 New Bedford MA 02744 Willansell

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COUPLES:
It often happens that he wants freq. hd but it isn't her thing. Answer! BJ Bob, WM36, will give him BJ at her request or command. No Gay. Box 4483

Lovely lass encourages attentions of 40+ gentlemen Mail card/SASE Box 622 Bos 02146

Male to meet other males from Falmouth area for friendship and ? ltr & pic to Box 365 E. Falmouth MA 02536

MENAGE A TROIS
Hdsm MWM 37 6' 190 clean safe discreet sincere sk att cln couple to xplore 3-way bi-str fantasies & fun. Phon & desc. bx 343 104 Charles St. Bost MA 02114

MUSC SUBM
GWM master, 30, tall, masc, dom, stud, succ, prof. sks Bi-GWM, 18-26, smooth, hard, ht body only. Coll.Jock a plus. Im disc. photo, ht ltr, phone box 447 .

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24 Hour 7 Day Access
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We're a small fussy group of suburban swingers who are very concerned about venereal disease (i.e. herpes is incurable). You must guarantee to swing only within our own small safe circle. Equally concerned couples only may inquire. Photo helps. Unrevealing OK. Box 94 Newton 02159

Sexy SWM 34 seeks beautiful full-breasted siren-soulmate for delicious sex, and tenderness. I love to kiss. Let's do everything together! Box 4398

ADULT CAKES
Erotic & Funny
FOR ALL OCCASIONS STAGS, BIRTHDAYS, AND OFFICE PARTIES
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MWM, 37, gd lkg, wl bit sks S or MF who lk me desires an occasional discrete, uncomplicated affair. An older, well dressed W will find me very responsive. No Pros. Box 4402

Need Female volunteers for safe, pleasant, literary research. Box 4379

NEW CREDIT card! Nobody refused! Also Visa/Mastercard. Call 805-687-6000 Ext. C-1953

N Sh GWM 20 6'2" 185 sks oth GWM 18-30 for gd tms & more snd phone if poss box 3142 Andover 01810

NUDE PHOTOS
Blk M sks M/F to take nude pics for answering ads.U hv camera I'll get film. Let's have fun! Box 4479

NUDIST GUIDE
Nationwide listing of nudist colonies, beaches, & clothing optional recreation areas. Send $5 to GREY'S GUIDE Box 32 Clifton Park, NY 12065

N.Y. Businessman WM40 6' 160 ultra clean seeks sexy lady for twice monthly Boston trips Incl photo Box 4453

OLDER WOMEN
Gd tkg wel endwd SWM 26 5' 11 210 br/bl seeks erotic times with older F's 35-55 laim to please satis guarenteed phoe a must gets seift reply will ans all Box 4294.

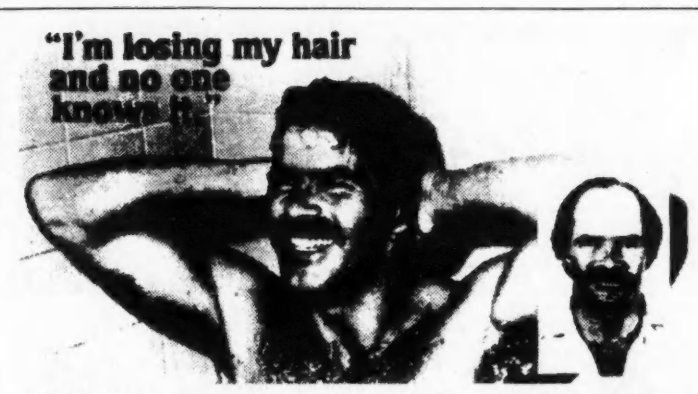
WOMEN ONLY
50 yr old gent. will only satisfy single or married just for fun no heavies discreet Box 85 No. Quincy Mass 02171

Prof DWM attr 6'2 190, seeks bright & sexy woman for swing party companion. Friendship & sexy times, both Box 8865.

SUMMER ROMANCE
Looking for SWM 30s for gd times. I'm sincere and attractive. Send Photo. Sara Box 188 89 Mass. Ave. Boston, 02115

LINGERING ROMANCE
SWF 34 hoping to find a true SWM 32-42 for a new lasting relationship. Send photo. Rosemary Box 175 89 Mass. Ave. Boston MA 02115

BOX INQUIRIES
For box mail inquiries, phone 267-4437 between 11 a.m.-2 p.m. daily. Box mail may be picked up between 9 a.m.-5 p.m. Mon.-Fri.



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ORIENTAL BEAUTY, red top white pants, Harv Sq Sat. I was too shy to say hi. Hope you give me another chance to say hello. Box 4484

Out here on my own and with my own home if you dont mind snotty noses crayons and eyes wide and wondering I am a 30ish mother with arms to bears and loving to spare Box 4504

OVER 40
If you're uninhibited, sensual, alone, romantic, a nice person who's attractive- this DJM 40 would like to meet you. Box 4470

PERFECT SJM
Hndsm intel crtv slim athl SJM w great anse of humor sks slm attr SJF w extr slim waist Box 4500

Professional DWF mid 40s, 5' 6", 135 with grown children seeks professional DWM for low key relationship interests include hiking biking swimming skiing conversing Box 4497

Prof M early 50s seeks compatible Female for summer fun & caring. Box 458 Boston, MA 02102

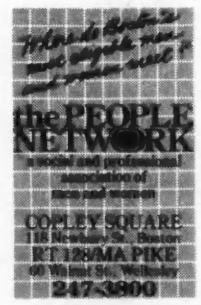
Prof WM 33 seks females over 18 to share week in Martha's Vineyard July 29 to August 5 Box 4499

Renaissance woman: petite vivacious brunette, 35, prof independent and accomplished, with wicked sense of humor and delusions of artistic talent seeks male friend. Box 4457.

Romantic realist with eyes agape seeks female on the threshold of a powerful life she only glimpsed before. I'm 26 SWM + a real gem. Box 4303

Seeking att sensous woman 45-59 who is tired of spending Fri-Sat nights alone I am a sincere intelligent, successful SWM 6' 170 38yr, and looking for a lover for all seasons will reply to all Box 4400

SF 38 seeks unatchd man Not recently sep w/ med sized ego altruistic enthusiastic about opposing injustice who loves childrn willing to make comtimnts who likes women as well as loves them is literate & able to negotiate I wait for you Box 4414



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FASHION PHOTOS
And modeling portfolios Studio G Boston 338-1388

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Full fig ling nude no experience necc 355-2765am

SK F TO WRESTLE
Girl wrestling fetishist sks to film F fights, acted or real, 150-250 per girl,pref short, busty girls, consider all. Write J.C. DLD 88, 310 Franklin St Boston MA 02110

Wanted-Fml nude models must enjoy working outdoors-no exp nec-photo & phone # PO Box 336 North Reading 01864

PERSONALS
GWM 27 5'10" 150
gdlkng sks smie 18-30yrs str acting and appearing enjoy working out, beach, movies and traveling Box 4437

Are you a successful gentleman who sks a leisurly encounter? Let's get together. I am 40 sensual attr petite & very discreet. Phone or sase PO Box 9253 Boston MA 02114

ATTRACTIVE MALE
Masculine sincere understanding, wants to combine easy relaxation with fantasy and a warm expression of enjoyment with an open minded female. PO Box 801 Boston 02130

BiWM hndsm masc 34 seeks TV, TS, or M into panties + mors. Int cpls also. Any age or race. Disc. Box 4451

BiWM 24 5'8 140 sks warm friend + ht fun box 4485

CHUBBY CHASERWTD
Looking for WM 21+ Boston area must have place +phone write PO Box 12 645 Beacon St Boston MA 02215

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2 Vernon St., 620-1731

MWM 33 sks MWF for discrete no strainge relationship I am bright fun sensitive caring lets meet + talk Box 4390

BiWM 40s 5'9" 150 likes to wear stockings garter belt Wants to meet very hrny males. Can entertin mornings 7-10 7-26 size age unport. POBox 273 Wellesley Hills MA 02181

BiWM 5'6 130 seeks blk M or Wm discr & your place is a must. Write & leave phone +1 to Box 199 East Boston MA 02128

BiWM 23 5'11 wellbuilt goodlooks seeks married or non-promiscuous BiWM 18 to 30 goodlooking for friendship and regular discrete disease-free sex Please be honest Box 4481

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Sophisticated young slim attractive wcpl with country house and Bos condo to meet equally attractive Bi female to share our elegant lifestyle photo and reply to PO Box 43 310 Franklin St Boston Mass no herpes

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Looking for Bi or gay MFC white in Boston area would like to talk please send phone pic if possible please send to PO Box 645 Beacon St Boston Mass 02215

Couples+ F's sought by WM 23, 4 fantasy fun+3somes PO Box 162 Braintree, 02184

CPL-1ST TIME
Attr WCPL slim, clean, 30's, discrete, funloving, looking to finally swing, send details TODAY to Box 4477

Spring Edition
BOSTON SEX GUIDE
Everything sexy and sensual in the Greater Boston area. Nude and Swinger's parties, nude beaches, massage parlors, where to buy sex and get it free (hetero/Bi/gay) and much more.
Send $5.00 to: GUIDE, Box 308 Chestnut Hill, MA 02167

Cpl,attr,sks F or cpl for friendship & fun be attr slm box 17 Westboro Ma 01581

Dom WF & mate sks subm F+ cpls + sus M for disp send photo + phone to Box 57 291 Huntington Av Boston MA

DWM 36 professional & discrete seeking singles & couples reply Box 3155, Manchester, NH 03105

Seeking couples who have been together at least 12 months and are willing to participate in a study for a television network news magazine show. We are interested in talking with you and your partner. Please call 213-680-6300
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PLEASE SEE THE AD FORM ON THE LAST PAGE

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WM50 has extreme passion for rubberwear & rubber fun sks to correspond or meet w/ person having the same interest esp Fem no Gays S/M or bndg Send note & phone Box 4446.

HI GUYS, I'M
BARBIE
Call me twice, you'll make me feel so nice!
The third time's on me
Ask for an Ultra if you dare
787-0507
VISA/MASTERCARD

SK F TO WRESTLE
girl wrestling fetishist sks to film F fights, acted or real 150-250 per girl, pref short,busty girls, consider all.Write J.C. DLD 88, 310 Franklin St Boston 02110

STEREO SEX
Sick of that phony sex talk? Come over to a real five 30 minute stereo cassette tape with the erotic sounds of Mariel. Send $10 money order to Stereo Sex Inc. Box 4295

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If u can afford 2 treat yourself 2 an exotic eve w/ an attr, intell sens cpl, either or both of us will relieve all your tensions, write PO Box 541 Stou 02072 inc tel

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"Explore your most intimate fantasies with a beautiful, sexy uninhibited woman.
Call now for a sizzling hot conversation!
(617) 266-9302

GWM STUDENT
Yng (18) Blond Blue eyed college boy needs assistance Discreet Gentlemen only Box 3991

Shy gd lkng BiWMM 33 sks erotic cpl or agress fem for adult fun. Any age or race. Inc phone. Box 4452

Sing SWM 27 sks F40+ to be his guide in the joys of togetherness. Box 4475

SWF pretty full fig gal 22. sk S W/B M st or Bi in2 makeup, leathr etc. to xplore 3sums & fantasys pic & descr ltr to PO 524 Derry N.H. 03038. poss rel

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TO THE POINT !
I am a 35 year old white male attractive warm very sensual If you are a female any reasonable age will do who needs discreteness like me please write PO Box 482 Fayville Mass 01745

Vry hnds WM33 sks attr sub WF who is pub liberated prvt sub w unfulfilled desires. Sincere, exp, fr, mild S&M, B&D, gr, anything but pain. Corr mtng long term poss Box 4450

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SWF wants to hear from Men looking for fun. Send SASE to: Box 43, 77 Ives St., Providence, RI, 02906

TOTAL SATISFACTION
Ladies, if you are 18-35, and would like to experience this, MWM 29 can fulfill your utmost desires and fantasies. Weekday morning or afternoon encounters. No money no pros. Discretion assured 4416

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Subst reward prf WM sks hirsute F lg trm rel very hry bxm a plus. Bx M 185 New Bedford MA 02744

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SWM sks 2 please + serve truly strong, 2 healthy 2 much F who'll out wrestle him; no sex. I'm intell, attr, sincere. ONE answer? Box 4481

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Verbal Ecstasy Over the Phone
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WANTED: 2 BI-FS
to develop a fun/friend P/T relat w tall slim blue-eyed WM profsnl, healthy of mind & bod, flexible & gentle honest supportive. Successfully exper w duo relat-explore interpersnl dynamics & sensual possibilities of a trio. Curious? Write box 4456.

SEEK GIRLS TO WRESTLE
Private film collector seeks to film girl fights or wrestling bouts, real or provocatively acted; no exper. nec. I'm very discreet, pay $100 to $250+ per girl, prefer short, busty girls, or muscular legs; age, race, facial appearance not important-will consider all. You won't have any regrets if you try it. Send address or tel. no. to JOHN CAIN, DLD 88 310 Franklin St., Boston 02110

WBIM 5-7-155 wel end wnat to meet buis-gays PO Box 241 Ballardvale Sta. Andover 01810

WM 22 vry attr sks W 25+ ertc letters+fling and pict Box 1132 Camb 02238

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WM 31 would like to meet older female married or single for sensuous get togethers clean discrete Box 4465

WM36 nds feminine F mistrs prompt subst mutual benefits PO Box 266 Stoneham MA 02180

Wnted: Males and fems to share summer fun with a MWcple. Must be straight; clean;like camping; fing;and big women. SASE; Photo Box 96 Needham Mass 02192

WOMEN 40 PLUS
SWM 25 blonde blue eyes seeks mature women for wild and exciting times. Please send phone number and your idea of wildness and excitement. Photo a must Box 4389

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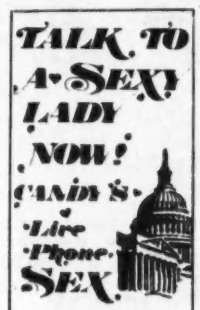
HRNY WOMEN!
hdsm musc WM a plus 11 wl plz yr evry desire fntsy ph+pic to POB 382 Milton MA 02186

Young WM nds help w college. Send thoughts to Box 4494 Not gay



I am the **only** *one who has the most* **variety** ♥ *the most* **beautiful** ♥ **classy** ♥ **creative** ♥ **erotic** *ladies who would* **love** *to share your wildest fantasies with you over the phone.*

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Call me now...
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Go 2 miles and
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Relax and enjoy escort 321-4518

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Vegas showgirl escort. Julie 227-4852

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FOR WOMEN ONLY
Exquisite escort by tender WM, extraordinarily built. Let's talk. No men. Adam HYA-4303

Rough n ready escort for men by handsome well-built Italian guy in or out 277-3706

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There will be late fees of $10.00 for any line ad & $15.00 for any display ad received after the deadline.

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Ht escort JOHN 734-4128

Julie Escort 738-4262.

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A service with European flair.
Now also serving New Hampshire and Rhode Island. 12 p.m. to>1 a.m.
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Female escorts needed

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The Gay White Athlete that's complete. I'm the All-American you've been looking for sports fans. Sound good? Well just call me 267-0152 for an escort in or out. Air conditioned, safe location and discreet.

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For a real gentlemen. Escort with a full-figured girl. Call 277-1785.

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THE BOSTON PHOENIX, SECTION THREE, JULY 5, 1983

Hour of the child

Fanny and Alexander: The stages of Ingmar Bergman

by David Edelstein

In what he says will be his last film, "the sum total of my work as a filmmaker," Ingmar Bergman offers a paean to the theater — wherein his imagination can flourish at its own, unhurried pace. He's gone back to the stage for good, he says, to a company he's been nurturing at Munich's Residenztheater since his self-imposed working exile from Sweden in 1976. In interviews Bergman describes the cinema as cruel and lonely and unnatural: it demands your maximum effort each day for a few minutes of footage, no matter what kind of mood you're in. But in the theater you can waste a day, take a walk with your actors, set your own tempo. It's a healthy way to create, he says, and in *Fanny and Alexander* (which is playing at the Nickelodeon), it seems like a fairly healthy way to live. Set around a provincial Swedish repertory company at the turn of the century, the leisurely, three-hour movie hints at the equilibrium Bergman seeks, and it's got a relaxed, communal feeling that's unique in his work. Unfortunately, the themes don't quite coalesce. Lush and melodramatic and teeming with extravagant members of a great, extended family, *Fanny and Alexander* comes dressed in the slinky apparel of a dream play: it's like a Dickens novel

Continued on page 10

Bergman and Nykvist: a dream play with the look of a masterpiece

Books

Blue without blues

Gilbert Sorrentino and the subversion of the novel

by John Domini

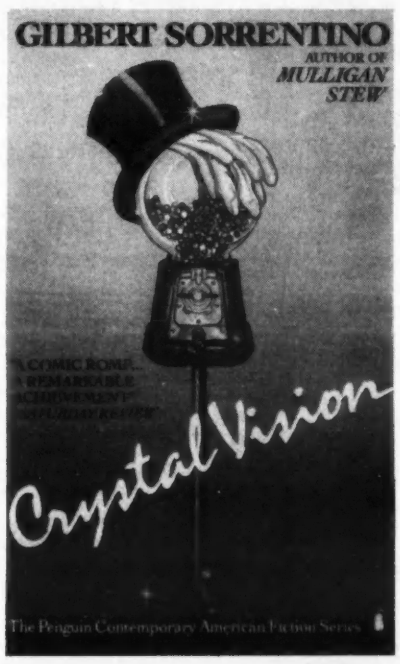
No literary genre lasts forever (the epic is extinct, for example), and one that would seem to have gone for good is the pastoral. With its praise of rustic life, utopian leanings, and occasional earthiness, the genre has had a long and rich lifetime. Created by the Greeks and refined by Virgil, pastoral has served our own literature superbly through the likes of Spenser, Shakespeare, and Andrew Marvell. The rise of industrialization, though, initiated its decline — altered vistas call for altered voices.

Yet now, out of the blue, as it were, there comes a pastoral clumsily disguised as our current dominant literary form, the "novel." In quotes, yes. Gilbert Sorrentino's *Blue Pastoral* (North Point Press, 320 pages, $18) is the sort of book that turns all forms a little fuzzy.

Blue Pastoral claims to offer a panorama of America ("It was a slice of America, this great land that has dreamed its great dream of democracy for ages and ages, or, in any event, for seventy-two years longer than CCNY."), yet it never renders a lifelike American landscape, and it never develops a plausible American character — or any kind of character. It gives us a portrait of a marriage ("I've been a good wife, interested and boned-up on everything you do, asking intelligent questions"), but one in which praise and insult converge loonily ("Just to hear you once again spout forth your dizzy horseshit perks my spirits up like seltzer!"). It pretends a meditation on Time ("great sacrosanct and bulging Time, that again, at this turn of the year, comes round once again") and of course Nature ("that potency that men call Nature, in all its warps and woofs"), but it never puts together two serious sentences in a row. It's a quest ("For it is somewhere past the glimmering horizon that we shall find . . . perhaps, the answer to our quest") that achieves a highly suspect Grail.

No title suits it, finally. Yet, as even the above string of quotations demonstrates, everything chosen for mockery is attacked with equal verve and panache. As the protagonist puts it at one point, "Vigour gives equal title." Indeed, this idea, that up-and-at-'em energy which can bring any literary purpose to life, might be the best way to start any assessment of Gilbert Sorrentino's highly various but steadily lengthening shelf of books. *Blue Pastoral* is his 18th published work in the last 24 years, his ninth work of fiction. Moreover he has maintained this pace despite never writing a book remotely near a best-seller, and despite never obtaining a secure university position until recently (he's a product of Brooklyn public schools, and despite his obvious erudition, he never received a BA). Instead, Sorrentino has held "at least 25 jobs of all sorts" in and around New York City, as he told *Contemporary Literature* in 1977 (he has also received most of the good single-year grants, such as a National Endowment for the Arts Fellowship and a Guggenheim). Still, nearly all his work remains available. Since he's published with the better independent houses, they've generally kept his books in print, and literary clearing houses like Serendipity in Berkeley have the others. Better yet, Penguin has begun to bring out some of his novels in paper. And last year he received a university appointment worthy of his accomplishment, as he was made head of the prestigious Creative Writing Department at Stanford. It does appear that, in his mid-50s, Gilbert Sorrentino has started to see his vigor rewarded.

He belongs with the iconoclasts of contemporary American fiction. To begin with, energy and imagination drive him to set up complex and unusual literary edifices as structurally daring as John Barth's or Thomas Pynchon's. Even his earliest and most conventionally realistic novels tinkered with point of view continually, and the ones since then have taken on more and more of the rigorous linguistic games that distinguish his poetry. In these games, as in *Pastoral*'s parodies, Sorrentino frequently achieves a wicked irony the equal of Donald Barthelme's and a verbal zest that suggests William Gass. Above all, he has a mind that can burn through the very constructs it's just put up. "Vigour gives equal title" is followed by "A wondrous phrase, yet all methinks devoid of meaning." Sorrentino is especially quick to rip down those all-too-human constructs we call pretensions: few Americans now writing can prick our bubbles with a meaner joy. In his art, this impulse leads to an adamant denial of all abstraction. Symbol making or turning people into ideas is only more pretense.



The emotional result is that he's become our poet of bitterness. At his best, that bitterness can be uproarious, and it's always rooted in a sincere regret that we so often prove ourselves "all devoid of meaning"; but his refusal to sugarcoat his concerns — perverted ideals, love gone bad, a fragmented America — undoubtedly has more than a little to do with his lack of regular publishing support.

Blue Pastoral, however, is his happiest work. The greatest expression yet of his trapezy perfectionist's imagination, it somersaults overhead with breezy *sprezzatura*. In this way it helps illuminate not only his purposes but also those of the dozen or so Americans like him. For Sorrentino and his peers are not only iconoclasts but also renovators. They don't merely smash the conventional novel and short story — they reshape those forms. In order finally to appreciate this reshaping, it should be understood that Sorrentino represents a tradition new to this country (and not yet very old elsewhere) that has begun to change American fiction.

He began as a poet. In 1960, the year his first collection appeared (*The Darkness Surrounds Us*, from Jonathan Williams), he wrote in a biographical note for the Grove Press anthology *The New American Poets* that his "literary markers" included Ezra Pound and William Carlos Williams. By thus acknowledging his debt to the great Modernists of the first half of the century, he established also his commitment to similar ideals. Ever since, his poems have been notable for an attention to rhythm and shape that's consistent enough to intrigue but never so severe as to bore, and for a linguistic control so mature it can sustain even deliberate clichés (borrowed from advertising and love songs, mostly) and obscenity. He's high-minded but not fussy. Indeed, Sorrentino's work in both poetry and prose, in keeping with his excoriating intelligence, is as dirtymouthed as anyone's this side of Charles Bukowski. One of his earliest pieces of criticism was a fiery defense of Hubert Selby, author of the then-unpublished *Last Exit to Brooklyn*; Selby later returned the favor by dedicating the novel to Sorrentino.

And it's a Selby-like despair that howls through the poetry's formality and control. Sorrentino's verse can fail from a bitterness too strident and self-pitying, as in *Black and White* (Totem/Corinth, 1964), as well as from conceits too strictly maintained. *The Perfect Fiction* (Norton, 1968) is all done in three-line stanzas, and sometimes its love-song borrowings fall flat. But *The Orangery* (University of Texas Press, 1978) balances shape and sadness. Its 84 sonnets all work some variation on that notoriously unrhymable word "orange," not just for the challenge but to provide the poet a means — one eventually discovers — for getting at the death of his mother. Nothing so expresses a grief beyond words as the impossible aesthetic task: "Nothing is the thing that rhymes with orange." And *Corrosive Sublimate* (Black Sparrow, 1971) speaks still more eloquently. Again this is poetry impelled by death, the death of old friends; again all sentimental visions are refused. The poet ignores neither the run of his present state nor the bitter taste now given remembrance: "What/quality of American light/that is not bitter//is departed" ("Rose Room"). As usual the poems tend to be short, each internally consistent about stanza and line length; but here the sharply focused particulars move from private sorrows to public ones. These friends gone down are placed in the context of history's mass deaths. Stalinist work-camp quotas and Nazi rallies figure in "Give Them Blood," our own Civil War and a "gook hamlet" in "Veterans of Foreign Wars." In the end the expanding vision — corrosive, yet seeking the sublime — produces something many poets have striven for but few have brought off, an elegiac celbration. Even in Sorrentino's *Collected Poems* (Black Sparrow, 1981), the excerpts from *Corrosive Sublimate* stand out.

The year 1971 was in fact a good one for him, since it saw the publication not only of those poems but also of *Imaginative Qualities of Actual Things* (Pantheon), the novel that may still be his most satisfying. This book is a juicy and hilariously sour meringue cooked up with bits and pieces of the New York literary and artistic scene. Touring small presses and neighborhood galleries, the novel exposes not the rich but the poor — each of the eight chapters sketches another loser who whores after bucks while nobly mouthing off about Art, and only one of them has any talent worth a drink. But the main characters of *Imaginative Qualities* (the title, a questionable one even though it proves appropriate finally, is another homage to Williams) are the sorrowfully cynical narrator and the '60s New York in which these schmucks go down. Voice and place — again, the imagination trying out new ideas even as the mind sees all turning to decay — are the actual things. Any attempt to gloss either would rob the world of its living, imaginative quality: "We are measured . . . by the graph of specific losses and individual disintegration."

Sorrentino's novels come in two modes, which could be termed "realistic" and "experimental" except that those words are far too general. Perhaps we could call them familiar tunes and unchained melodies — after all, Sorrentino has always relied on popular music

ABERRATION OF STARLIGHT
BY GILBERT SORRENTINO
Author of Mulligan Stew
"A beautiful blending of Ragtime and Beethoven . . . powerfully erotic . . . funny and bitter"—Wallace Markfield
The Penguin Contemporary American Fiction Series

to help define the world of his work. There are song bits in his poetry; in *Imaginative Qualities* people are forever dancing to the Beatles or the Stones; and big-band trivia sneaks into every book. The music functions as another weapon against abstraction, like the obscenity but more insinuating.

The familiar tunes all detail some breakdown: specific losses and individual disintegration. As such they risk mere glumness, and indeed Sorrentino's first, *The Sky Changes* (Hill & Wang, 1966), did whine and pout unnecessarily. The novel anticipates *Blue Pastoral* in that it too takes a husband and wife to the deserts of the Southwest, but the difference is that between a writer who doesn't have his bitterness under control and a finished artist. *Steelwork* (Pantheon, 1970), *Imaginative Qualities*, and *Aberration of Starlight* (Random House, 1980; Penguin 1981 — a finalist for the 1980 P.E.N./Faulkner Award) evinced that essential control in increasing measure. At the same time the tinkering with point of view and chronology continued. *Steelwork*'s chapters are dated but arranged out of order; *Aberration* triumphantly orchestrates four different characters' perspectives on a botched seduction during a vacation weekend in 1939. By the time of *Crystal Vision* (North Point, 1981; Penguin, 1983), Sorrentino had learned to combine realism and experiment without sacrificing the pleasures of either. We do recognize the barflies of *Crystal Vision*, and the bebop-era watering holes where they gather, but everything's exaggerated. That's what drinking in dark places will do to you, and yet another of this author's motifs is the old-fashioned corner bar. Some of his best moments occur in these dives, where music and obscenity converge and where we can spot the ravages

of our lives even as we drink to forget them.

The two unchained melodies before *Blue Pastoral* offer music that's brilliant but only intermittently affecting. *Splendide-Hotel* (New Directions, 1973) is short and unfairly neglected, *Mulligan Stew* (Grove, 1979) massively thick and rather too highly thought of (Hugh

Continued on page 14

Art

A cut above

Scott Hadfield goes solo

by Kenneth Baker

Among the artists I missed in the ICA's current "Boston: Now" survey is Scott Hadfield, whose work made a memorable appearance in the show's first incarnation. I don't know that Hadfield even submitted slides to the ICA exhibit this year. In any case, he has been luckier than most of those the ICA excluded in that his first solo show, at the Barbara Krakow Gallery, ran through the month of June, concurrent with the major portion of "Boston: Now."

Hadfield has managed to produce abstract paintings that are decoratively and intellectually coherent — no small accomplishment at a time when abstract art lacks the support of the art world. People tend to look more critically, when they look at all, at work that is thought to be out of step with fashion. It is a pleasure, then, to find that Hadfield's art stands up to the most focused scrutiny. There is an ease and a sureness in its execution, and a complexity to its structure.

Abstract painting is a risky business because the decisions that go into it tend to show for what they are. The realist or illusionist painter can use an image to conceal or disguise a picture's material structure and the decisions it records. Figuration also offers a wide range of ready-made analogies to the world beyond the canvas: mere recognizability can lend an implication of meaning to even the most vapid of images. Abstract painting, on the other hand, is apt to look empty, pretentious, or merely decorative unless the artist takes full advantage of the legible decisions that go into it. Hadfield's work succeeds because he makes the most of just about every signifying opportunity his materials and techniques offer. More than that, he has a flair for painting with enamel, and his pleasure in its dense, opaque colors gives his recent work a refreshing brightness of mood and tone.

Although there is nothing severe or burdensome about Hadfield's paintings, they are anything but slight. He does not shrink from questioning the fundamentals of his art, beginning with the working surface. Hadfield paints on plywood rather than canvas, whose rejection implies a skepticism toward traditional art assumptions and conventions; it's as if he felt that to be in control of his own work he had to construct it through and through, even the surface itself. Moreover, the plywood enables him to cut the painting support into segments, something like puzzle pieces, and reassemble them into a single plane. He evidently uses a jigsaw to make the cuts, for many of the plywood segments have interlocking curved or sinuous profiles. From a distance, the cuts read as drawing, but once you notice them, they cause some of the actual drawing in these works to read as cuts in the surface. So part of the complexity of Hadfield's paintings lies in the play between physical operations and graphic gestures. The artist's literal disassembly and reassembly of the picture surface forces upon the viewer the perceptual exertion of deciding what is connected to what.

But if the physical discontinuities in the picture plane are interwoven with a maze of optical discontinuities of color and marking, the paintings nonetheless do not seem incoherent — on the contrary, they seem bound together by operations and intentions too elaborate to reconstruct on the basis of what we see. The references to Jackson Pollock's paint handling are pervasive (they may also be unavoidable given that Hadfield pours and dribbles enamel), yet Hadfield seems to have taken a step beyond Pollock. Although the tangle of ropy lines that results from Pollock's technique can be confusing, the sense of ultimate continuity persists in his canvases; we feel that with enough time and attention, the whole thicket of gestures could be unraveled. That is the confidence which Hadfield erodes by cutting into the picture plane with a jigsaw. By taking the surface apart and putting it back together, he interrupts the sequence of activities that produced the painting, so that we can no longer discern their order. In a picture like *Kosho*, we cannot tell whether the painting that decorates the plywood has preceded or followed the cutting of the surface — or both. To complicate matters further, Hadfield introduces marks, like the thick black bands in *Kosho*, that appear originally to have been connected before being severed along with the plywood and perhaps touched up at the edges.

We might understand Hadfield's fragmentation of the picture surface as implying that painting today is completely cut off from the world it once seemed eminently able to portray, for he has made pictures whose ingredients are plain to see but whose fabrication we cannot reconstruct. The lines of inference along which we ordinarily trace painting's relation to the world have been cut. If there is a theme to Hadfield's paintings, it must be disorientation, for in his work all the lines' force and implications of sequence run afoul of one another. The result is not an unpalatable chaos but a semiotic delirium that at times parallels our experience of everyday life, or of our everyday mental life. I say "semiotic delirium" because many of Hadfield's markings are deliberately made to look like signs of some sort. Many of his recent pictures have transliterated Japanese words for titles, and there are designs in the paintings that resemble and may even be Oriental ideograms. There are also marks that suggest notations for natural forms, such as those Japanese and Chinese artists codified in the painting manuals. Other graphic flourishes bring to mind Matisse's cut paper works and Kandinsky's early abstractions. In short, Hadfield's handling of paint (and even of snatches of unmarked plywood grain) is loaded with allusive energy. And this painting looks so relaxed that the allusions seem fortuitous rather than contrived. You begin to suspect just how much control Hadfield has over what his marks imply when you notice that the loopy lines at the bottom right-hand corners of several paintings form a signature: "SH."

A good measure of Hadfield's achievement is his ability to produce abstract paintings with as much visual energy as any neo-expressionist figurative work you can name. In the process, he has revived one of the original impulses behind abstract painting: to entice people to look longer at the pictorial object. Facing Hadfield's recent works, you feel there is literally no end of looking at them. They are neither very large (by today's standards) nor fanatically detailed, but their formal relations seem inexhaustibly complex. Hadfield deserves congratulations for one of the best one-man shows of the season. □

Scott Hadfield's Kosho

Dance

Collective responsibility

by Laura Jacobs

In dance it is the contemporaries that hold down the fort. They are the eclectic ones, the magpies, the choreographers that hang in categorical limbo: neither classical nor modern, ethnic nor jazz. Not theoretically rabid enough to be thought avant-garde, not disciplined enough to be termed post-modern (this means discipleship in the methods of Merce Cunningham as inflected through personal paradigm), the contemporary choreographer is a whim unto him or her self. As such, the contemporary has infinite leeway. So it's not surprising that the meaning of contemporary dances is more immediately social or emotional than aesthetic. Rather than pushing and pulling ferociously at the standard frame of reference, such dances seek to accommodate themselves to it. Experience is the constant, the dance is the variable — not the reverse.

Contemporaries tend to have a personal style. For want of a style they have a theme — for instance, "How pedestrian movement rules the kingdom of emotion." Sound farfetched? Paul Taylor has built a choreographic empire from just such a theme — out of which has come a style. Sublimely contemporary, Taylor has, in the ineluctably quotidian smithy of his soul, forged a vision (or is it a mirage?) of the commonplace, with all its sparks of palpable dramatic energy. The steps are light, yet his dances have an amplitude of syntax and a compulsion of harmony that are elemental to classicism — it's Taylor's Esperanto. When his dancers start skipping and spinning and doing those baseball slides at football speeds (to Handel), the style is so dizzyingly correct that in the darker dances it looks ominous — classicism speaking in tongues.

Twyla Tharp, who used to be an avant-garde of the sternest, most intelligent order, is becoming a contemporary with an avant-garde conscience. This brilliant, cranky choreographer maintains a stentorian position straddling the fence; her choreography of attenuated hyper-athleticism has achieved the look of attenuated logic. When Tharp gives us doomsday, as she did in her recent evening-length dance "The Catherine Wheel" (which reminds me of Taylor's more picturesque, equally horrific "Big Bertha"), it's doomsday from the Houyhnhnms' mouth. She may be America's first effective choreographer-as-social-critic.

At the Boston University Theater last weekend, the Dance Collective celebrated its 10th anniversary by presenting works of its four member choreographers, contemporaries all. At varying levels of sophistication, these were dances of interest if not always achievement — dances that hold down the fort. The program opened with "Fabric of Dreams," by Ruth Wheeler. Here just about every conventional possibility of play with a blanket (this one a 70-foot patchwork of pastels) was abused — those little Edward Gorey beaked creatures, made by twisting material round the arm and hand, are funny, but we've seen them so many times already. Wheeler has a great eye for spatial arrangements, so she's at her best when she has all her dancers on stage. In one lovely moment, five heads poked out of the fabric, creating five uniform peaks; a gulf of curves, a chorus of summer garden colors, they leaned left and right with arithmetic gravity and ease — the Waltz of the Flowers staged by Paul Klee. I would like to see Wheeler's wit and eye developed within such formal landscapes.

"Seasonal Yields" and "Excess Baggage," the works by Martha Armstrong Gray, both seemed endless. Danced by two couples, one older than the other, "Seasonal Yields" was about the tension between generations, the pendulum swing between respect and refusal. Although it began with a deft rhythmic underpinning, it soon devolved into musical chairs and aimless pas de deux.

"Excess Baggage" was an all-too-appropriate title for Gray's other work. When the five dancers appeared with suitcases and began to mime an airport scene and its collection of weirdos, my first thought was "Please don't let them open those suitcases and pull things out." But they did, and often. The fine acting of the dancers (yes, acting, there was almost no dancing to be had) made the piece enjoyable for the audience; and toward the end there was even a powerful moment. The music darkened (becoming electronic and ominous), as did the stage, and the dancers clutched their suitcases to their chests like projections of the self. Then, standing on the cases they hugged themselves in fearful isolation, letting a toe dip to the floor as if testing hostile waters. Here Gray cut across the literal to show us another world — perhaps a future in which a suitcase of belongings is the only link to what has been left behind. But if she created the moment wth movement, she destroyed it with silliness — the sound of "plimphphph" as the dancers snapped open their suitcases in unison. I don't see much style in Gray's work; what I do see are ideas that unravel before the music

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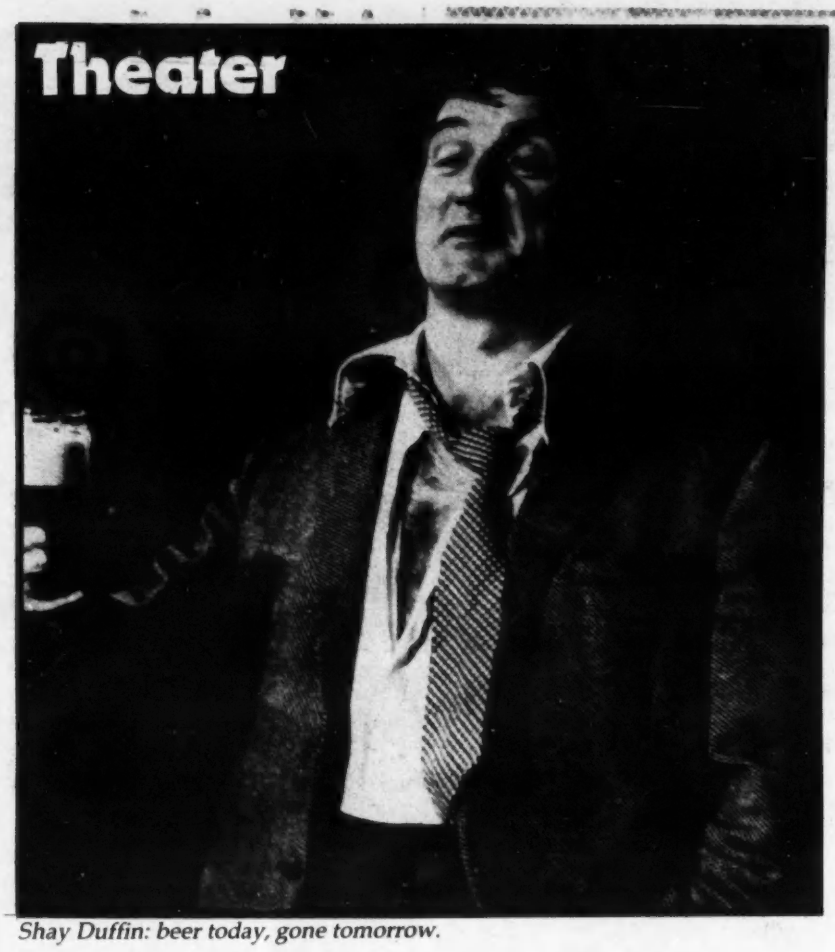
Theater



Shay Duffin: beer today, gone tomorrow.

Stout-hearted man

Shay Duffin on the Borstal Belt

by Carolyn Clay

BRENDAN BEHAN: CONFESSIONS OF AN IRISH REBEL, written and adapted by Shay Duffin. Directed by Denis Hayes. Lighting and sets designed by Joe Behan. With Shay Duffin. At the Charles Playhouse through July 10.

Actor Shay Duffin writes in his "A Pint-sized Synopsis of the Life of Brendan Behan" that the Irish author and aleman, dead since 1964, "may have left a big empty glass behind, but he also left a very big pair of shoes." Which seems likely, since no man this much larger than life, even when stooping to dig his own grave with a church key, wears a size six. But whatever the dimensions of the deceased's footwear, Duffin fills them as Cinderella did the glass slipper. His one-man show — back in town and now christened *Confessions of an Irish Rebel*, wherein he plays the playwright long on charm and deep in drink — is among the best: a raucus, eerie conjuration of the raconteur and iconoclast eulogized by London's *Daily Mail* as "too young to die, too drunk to live."

Fittingly, since the author of *Borstal Boy* and of the plays *The Quare Fellow* and *The Hostage* spent much of his life either behind bars or in front of them, the spare set for *Confessions* suggests both a cell and a pub — the latter strewn with bottles of Guinness. Some of these vessels are empty at the start of the performance; others are drained as it progresses, with Duffin, in emulation of his subject, wetting his whistle until it must be soaked. He perspires, too, and before long his shirt is limp and open to the waist, his thin tie plastered to his chest. With legs stiff and feet splayed, his body all sag and vigor, his dark curly hair staging a rebellion of its own, Duffin is a majestic and comical sight — one dominated by mischievous, blearily intelligent eyes that are like devil's darts in a plump, ruddy cherub's face maligned by five o'clock shadow. In other words, Duffin looks a lot like Behan, from whose tough Dublin neighborhood he hails. And like Behan, he lifts his voice, which is strong and clear, as often as his glass, regaling us with such old Irish "hymns" as "The Hound Who Caught the Pubic Hair." (No wonder they used to insist on rendering the Mass in Latin.)

One reason why this particular anecdotal portrait, which draws most heavily on *Brendan Behan's Island* and *Confessions of an Irish Rebel*, succeeds is that the subject was himself a renowned talker, as glad to bend your ear as his own elbow; no doubt in his capacity as a "pub entertainer" he did both. "Me fahther," he confides here, squatting on a stool, "used to say that reading your own poetry in public was a form of mental incest." And he proceeds to commit same, in front of God and all of us — adding, however, that he gave up writing verse when "I found easier ways to starve." Really, who could resist this roguish, undisciplined, brilliant literary delinquent whose rebel spirit neither maturity nor authority nor stout could drown?

But if Duffin sometimes chews the bellicose Behan charm as if it were the proverbial scenery, he does not romanticize the man. Well, no more than any Irishman does another, through sheer innate expansiveness. After all, to acknowledge Behan's genius is to acknowledge genius wasted; the man drank himself to death at 41. And Duffin, hitching up his belt in the manner of a defiant adolescent eager to impress, shows us the childish bravado that led Behan, then a 16-year-old IRA errand boy arrested in Liverpool with his flophouse room full of bombing supplies, to Walton Prison and Bay Borstal, where, still a kid, he did time for "high treason." And later, as he sinks into the second act increasingly sodden, sentimental, and even incoherent, he graphically depicts the shipwreck of a hail-fellow-well-met who finally went under in '64, his liver as irreparably damaged as Anglo-Irish relations.

"The Behan I am playing tonight," Duffin explains in a program note, "is Brendan giving his last hurrah six months before he died." Certainly there is irony in his warbling "The bells of hell/Go ting-a-ling-a-ling/For you but not for me" (from *The Hostage*) into his beer, since we know that the bells of *some* final resting place are indeed about to toll for the singer — who is in any case protected by the staunch Catholicism he waggishly calls (in a tale of Oscar Wilde's deathbed conversion) "fire insurance." But if Behan chose to thumb his nose at the Reaper (in life as in his rakishly mordant work), he may be doing so yet. In the person of Duffin, at least, he is still going strong 20 years after his earthly demise. Still drinking, too. "O death where is thy/Sting-a-ling-a-ling/Or grave thy victory?" □

Bag ladies' room

by Carolyn Clay

THE CARETAKER, by Harold Pinter. Directed by Barbara Schofield. Set and lighting designed by Judith Curnew. With Pamela Dritt Knickrehm, Sandra Shipley, and Faith Justice. Presented by Class Act Productions at the Lyric Stage Theater, Wednesdays through Fridays through July 9.

When asked whether his 1960 play, *The Caretaker*, wasn't really about the God of the Old Testament, the God of the New Testament, and Jesus, the always evasive Harold Pinter reportedly replied that, no, it was about an old man and two brothers. Not this time out. A somewhat inappropriately named new producing entity, Class Act Productions (not to be confused with Class Acts, the music cooperative) is presenting a *Caretaker* that features two weird sisters and a bag lady: Pinter gilds the Lily Tomlin. What it's actually about — devoid as it is of Pinter's rhythms, comedy, portent, pathos, and even structure — only the Gods of the various Testaments know. But my theory is that this is a production entirely dependent on subtext, in which two amateur actresses kidnap the Boston Shakespeare Company's Sandra Shipley and hold her captive in a junk-strewn prop room until Peter Sellars promises them parts at the BSC — in an all-female *Lear*, perhaps. Well, I'm all for rescuing Shipley, for whom this production must be the competent thespian's idea of *No Exit* (hell is other actors), but the thought of 20-some-year-old Faith Justice skittling around the heath in full whine and her Crayola old-age make-up is more than I can bear. Don't negotiate!

Not that the actors are primarily to blame for the pointlessness of this distaff *Caretaker*, which threatens to give new meaning to the term Absurd. Shipley, presumably relying on her own training and technique, gives a blunt, poignant performance as the feminized Aston — pigeon-toed and plain and seemingly encased in an iron maiden of anxiety. (Her long speech at what should be the end of the second act, in which, fiercely concentrated and fidgeting like Captain Queeg, she describes her incarceration in a mental hospital, is the only thing in the production worth watching.) And neither the punkified Pamela Dritt Knickrehm, who writhes and poses her bony way through Mick's menacing shenanigans, nor Justice, who is simply too young to

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Film Trailers

YELLOWBEARD

In *Yellowbeard*, a raucous pirate comedy with a largely English cast, a lusty shipmate who's committed some trivial offense has his feet nailed to the deck as punishment. Shrieking goons in bandanas are tossed off balconies or dunked in acid, and even the handsome romantic hero (Martin Hewitt, from *Endless Love*) has to get his face splattered with shit at least once. And while we're discussing abuse, let's not forget all the kicked testicles, the bashed heads, the torn-off limbs. Grotesquerie, of course, is well within the province of the black humorist, and a bit of the old ultra-violence can lend a comedy some dirty life. But the misanthropic undercurrent of almost every joke in *Yellowbeard* numbs you out. To call this movie an exercise in black humor would be to understate the case. The simple truth is that the people who made it are into pain.

The filmmakers had a promising idea: to make a high-spirited spectacle out of violence and squalor, to turn raping and pillaging into camp. But Monty Python's Graham Chapman (who co-wrote the film and stars in it) and his crew of zanies are so smitten with the premise that they give you no room to breathe. Instead of nudging the old swashbuckling adventure movies to the edge of absurdity, the way Monty Python did in *Monty Python and the Holy Grail*, the way Richard Lester did in *The Three Musketeers*, Chapman and Co. spend 90 minutes rubbing our noses in squalid slapstick, and the result is the most oppressive comedy I've endured this year. When a character in *Yellowbeard* is told to get his "hands off" a treasure chest, you can bet that a moment later the chest will be slammed down, severing the offending appendage; when a cute little girl in a blue dress is introduced in a village scene, she's kicked down the basement stairs. Every gag is like an unholy cross between the Mel Brooks of *Blazing Saddles* and a Bruce Lee movie, and after a while one begins to long for a dash of understatement, a pinch of verbal wit. Graham Chapman, always the least versatile of the Python performers, was probably best known on the troupe's TV show as the scowling officer who interrupted sketches with the announcement that "This is getting too *silly!*" In *Yellowbeard*, playing the fierce, lion-maned title character, Chapman does little more than flash that gnarling scowl of his and charge into the middle of rooms screaming "Kill!" After a while, you want to oblige.

The onlookers include Peter Boyle as Yellowbeard's chief henchman, Marty Feldman (in his last screen performance) as a spy, Madeline Kahn as a bawdy barmaid, and John Cleese (who has the film's only amusing moments) as old Pew, an arrogant blind beggar with ridiculously acute hearing. In addition, the movie features small appearances by Cheech and Chong, Eric Idle, James Mason, Susannah York, and Peter Cook. *Yellowbeard*'s creators appear to have spent more time in meetings assembling this roster of performers than they did coming up with the jokes, and perhaps the all-star credits will be enough to draw people into the theaters. Alas, they'll only be dismayed to see so much talent gone to waste. In *Yellowbeard*, more isn't just less — it's virtually nothing at all. *At the Beacon Hill, the Harvard Square, and the Allston, and in the suburbs.*

— Owen Gleiberman

PORKY'S II: THE NEXT DAY

Porky's II: The Next Day might have been more aptly entitled *Porky's II: Atonement*. The raunchy boys from Angel Beach High are back, but this time out they're not whiling away the hours chasing girls; instead, they've become liberal crusaders. You don't believe me? Well, dig this: Bubba Flavel, a growly backwoods preacher with Tip O'Neill hair, has it in mind to halt Angel Beach's production of *Romeo and Juliet*. It seems a young Seminole Indian named John Henry is essaying the part of Romeo, and any hints of bi-racial romance would besmirch a wholesome production. Reverend Flavel isn't the only one who wants the show stopped; so does the Ku Klux Klan. In other words, our horny heroes may not end up with girlfriends, but they do defeat the forces of racism and the Moral Majority — all in the cause of Art. And you thought this was just another teenage sex farce.

American pop culture is cluttered with exploitation, but last year's *Porky's* was something different: a masturbation comedy that pretended, quite successfully, not to be a masturbation comedy. Half the gags centered on the Angel Beach crew's peeping into the shower to catch a glimpse of Kaki Hunter's nipples. But the movie's hyped-up, anything-goes atmosphere and old-fashioned revenge plot allowed you to think you were watching just another wacky high-school comedy — "good clean raunchy fun." It's significant that the hero of both *Porky's* movies, the diminutive, sunken-eyed Peewee (Dan Monahan), is a fellow who can't get laid, a fellow who walks around in a state of perpetual frustration. *Porky's* was a paean to cockteasing, a movie that celebrated titillation — peeking through the peephole — as the ultimate turn-on. Perhaps that's why the film went on to rake in $110 million (making it one of the three most successful movie comedies of last year). With its leering, voyeuristic high-schoolers, who were like junior versions of the middle-aged men at a nudie show, *Porky's* tapped into an uptight sexual ethos reminiscent of the '50s — and one that appears to making a comeback. In the future, I think the

Bill Martel, Davis Robinson, Christopher Clavelli: that's Italian!

Ricotta on a shtick

by Gail Caldwell

SCAPINO!, by Frank Dunlop and Jim Dale. Based on Molière's *Les fourberies de Scapin*. Directed by Michael Oster. Set and lighting designed by D. Glen Vanderbilt. Costumes by Susie Smith. With Jim Quinn, Bill Martel, Davis Robinson, Stephanie Martine, Sandy Brown, Sally Campbell, Mark A. Keppel, Mark S. Cartier, Kip Keith, Hilary Chaplain, Charles E. Weinstein, Christopher Clavelli, Mara Flash, and Sam Samuels. At the Publick Theatre, July 2 and in repertory July 20 through August 26.

Wine is the usual aliment served at the theater, though occasionally it will be coffee and carrot cake, and always during intermission. So it's a tad disconcerting when, at the beginning of *Scapino!*, four Italian vendors descend upon the audience proffering ricotta-on-a-stick ("Parsley! Garlic!"), fresh pasta, and autographed papal memorabilia. The Fenway Park ambiance is disrupted by a virtuoso waiter singing on stage: "Minestrone/macaroni/ravioli ... Avocado vinaigrette!" A veritable stew of gastronomical and plot non-sequiturs, unicycles and acrobatics, this modern anything-goes adaptation of Molière's *Les fourberies de Scapin* seems an apt choice for inaugurating the outdoor Publick Theater's 12th summer season — al fresco meets al dente, and a good time is had by all.

And it's not such "a long way off from Molière," as the program states; in spite of a few obvious updatings (like Ottavio's being called a zucchini-head, and Scapino's inexplicably quoting Blanche du Bois), the story remains the same. Scapino, a Robin Hood/merry-prankster valet, is both its star and its orchestrator; he will go to any length to protect his Italian employers, Ottavio and Leandro, from their miserly fathers, and to see that they get the girls of their dreams. Add Scapino's sidekick Sylvestro, a mysterious bag-lady nurse, the waiters at the Café Napoli, an alarming amount of lunacy, and you have *Scapino!*: two hours of farce and folly under the stars. It's a comedy of error after error, and since Scapino himself seems to be making up the plot as he careers along, it's easy to sit back and leave the fishtailing to him.

What a lovable scalawag he is, this fast-talker who can rob the socks off of stingy gentlemen and charm the fleas off a dog. He even does both at once, convincing Argante not to meddle in son Ottavio's marriage to Giacinta, and hitting up Geronte for half a million lire to rescue Leandro from a nonexistent Turk. Along with being salesman of the year, Scapino's an acting coach: he advises Ottavio on how to stand up to Pop and transforms Sylvestro into a murderous brute who will blackmail Argante. During all this agile machination, an Italian punkette tosses pizza dough from an upstairs balcony, the waiters play catch with the noodle casserole entree, and Leandro and Ottavio run around wearing snorkeling masks and rubber-ducky inner tubes. "The Star Spangled Banner" gets quacked out on the kazoo. "A peaceful love affair is a boring one," philosophizes Scapino, serene and confident above the madness. "Enchilado/tortillo/There are no more Rice Krispies," answers a singing waiter.

The absurdity of *Scapino!* is both its charm and its downfall: the farce is so elaborate that it threatens to become simple-minded, so far-fetched that it travels — albeit consciously — full circle toward cliché. And in this production, which sometimes lacks the precision associated with classical farce, the action begins to degenerate into bedlam by the middle of the second act — Mara Flash's overacting as Zerbinetta, for example. Nevertheless, Davis Robinson is a masterful Scapino and proves a master impostor as well; he moves effortlessly among impersonations of Long John Silver, Long John's parrot, and an evil Oriental gentleman. Omniscient rascal that he is, constantly relying upon us as conspirators, Scapino must have a rapport with his audience in order to succeed, and this one does.

Jim Quinn, who plays Sylvestro, suggests a giant, lumbering Joel Grey; his

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All night glut

by Sally Cragin

THE ALL NIGHT STRUT! Conceived, directed, and choreographed by Fran Charnas. Musical direction by Steve Kramer. Lighting by Glenn Heinmiller. Costumes by Bernadette O'Brian. With Andrea Danford, David Montague, Karen Murphy, and Tony Rich. At the Next Move Theater, Tuesdays through Sundays through July 24.

Four years after its 16-month run in 1978-'79, *The All Night Strut!* has returned to the Next Move Theater for what promises to be an equally endless encore. The repertoire of nearly 30 songs drawn from the early '30s through the early '50s is unchanged from the original production and still as slick as sequins. The four performers — two black, two white, two men, two women (Andrea Danford, David Montague, Karen Murphy, and Tony Rich) — are sandwiched on the tiny Next Move stage between their four stand-up mikes and a three-piece pit band up stage, and though their twisting may be necessarily attenuated, the Strutters shout with aggressive good cheer. The numbers are excessively well known for the most part, and achronological ("Chattanooga Choo Choo," 1941, opens the show, followed by "Minnie the Moocher," 1931, and "Brother, Can You Spare a Dime, 1932). In encompassing Irving Berlin, Cab Calloway, Duke Ellington, and the Gershwins, the revue doesn't have the verisimilitude of, say, "Ain't Misbehavin' " or "Dancin' in the Street!", but you have to admire it, if only for its pluck, and its confidence in its own style.

Danford and Murphy are dressed in '40s chic — peplumed shirt-dresses, chunky jewelry; but as they show no sign of copying Bette Midler's heroic campiness, they're doomed to mere competence. The men wear pinstripes and a palpable absence of savoir faire — zoot suits that suggest Sportin' Life is a wilderness quarterly. With its blandly big-band '40s-style buoyancy *All Night Strut!* covers ground so fast you stop expecting a show-stopper, and the bop doesn't stop; but it's not particularly modulated, and after listening to the same tempo and arrangement in a score of songs, you wish it were all a little less slick. Even after the "World War II Medley" at the close of the first act has revealed the gloomy underside of the era in the transition of plucky swing to patriotic pomp ("White Cliffs of Dover" and "I'll Be Seeing You"), *Strut* sticks to its jaunty premise that brisk, polished

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movie will be seen as a quintessential product of the Reagan era.

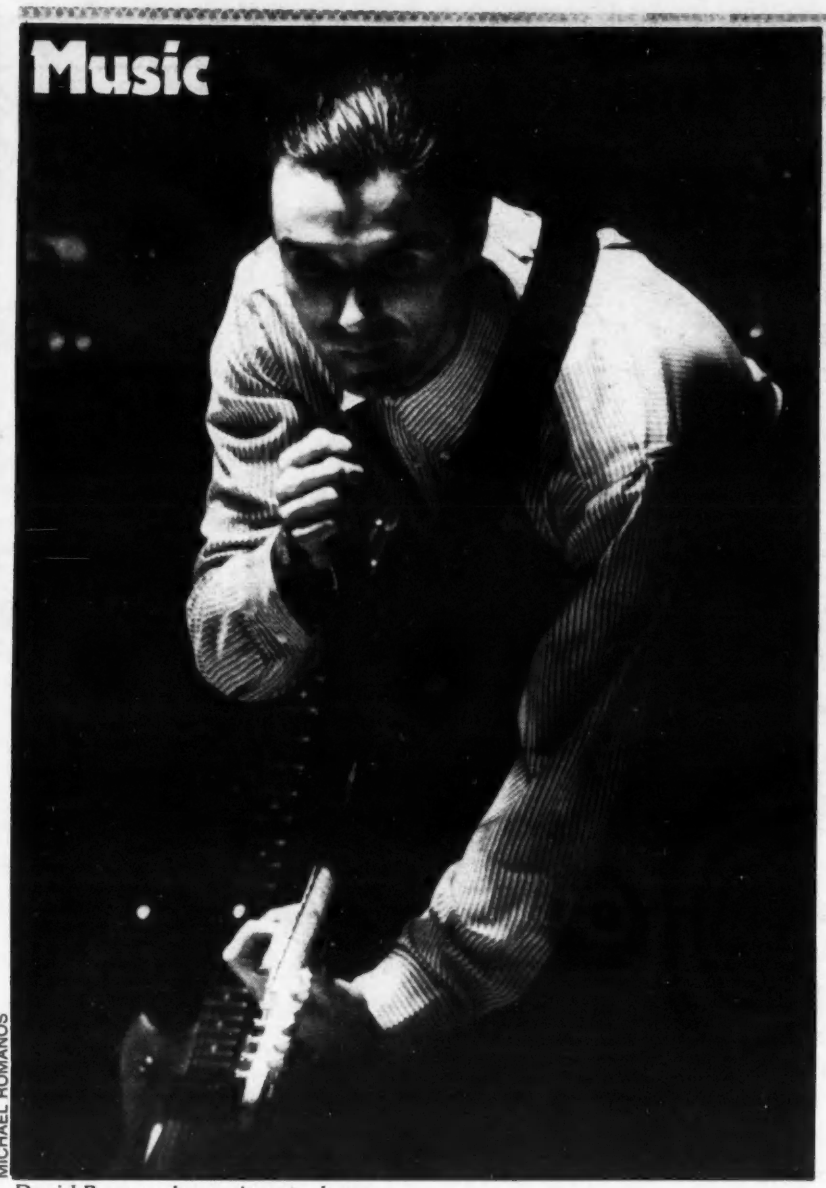
Porky's II shifts the spotlight from the lascivious kids to the rancid authority figures they try to bring down. It's so obvious who the good guys and bad guys are that the film makes *Animal House* look like a study in moral ambiguity. I mean, if pitting the Klan against an outraged group of Native Americans (Native Americans who want to do Shakespeare) isn't stacking the deck, I don't know what is. The movie begins with the revelation that Wendy Williams (Kaki Hunter), who relieved Peewee of his frustration at the end of the first film, isn't actually a slut; she's just a good girl with a bad reputation. In *Porky's II*, she helps the boys humiliate a corrupt city commissioner (Edward Winter) who has joined the anti-Shakespeare forces. The master plan they cook up climaxes with the film's big gross-out: Wendy, who's out on a date with the commissioner, fakes throwing up in the middle of a fancy restaurant. The bit isn't nearly as sick as the recent puke-up episode in *Monty Python's The Meaning of Life*, but since the romantic heroine is the one pretending to toss her cookies, the scene has a perverse, ugly tone. Who's really being humiliated here — the commissioner or Kaki Hunter?

What's astonishing, to me, is how eagerly the audience responds. I haven't witnessed the sort of whooping laughter I heard at *Porky's II* since I saw *Tootsie*. The kids who are lining up to see this movie appear to want adolescent slapstick stripped down to its bare bones. The gags aren't just broad, they're as old as vaudeville, yet the simple sight of Peewee running butt-naked down the highway is enough to put people into hysterics. Bob Clark, who directed both films, has come up with a slam-bang blend of grossness and slickness, of dirty-minded exploitation and "harmless" fun. That he's reduced the adolescent humor of films like *M*A*S*H* and *Animal House* to such a crude, high-powered formula is a sad commentary on what kids want from their movies today. *At the Charles and the Chestnut Hill, and in the suburbs.*

— Owen Gleiberman

Kaki Hunter and Dan Monahan: hog wild

Music



MICHAEL ROMANOS

David Byrne: a house is not a home

Searching for the perfect beat

Talking Heads get the gift of Tongues

by Howard Hampton

Much serious rock and roll, like much serious thought in our time, struggles with the feeling of homelessness. One has only to think of David Bowie, Bob Marley, Lou Reed. And naturally the Rolling Stones, those paragons of pop-cult hedonism whose richest pleasures were ever saturated with feelings of displacement and dread. Since their recording debut six years ago, Talking Heads have also wrestled with a profound sense of dislocation. With an all-points inquisitiveness both good-humored and anxiety-riddled, they have reached the limits of ever-so modern detachment and have found it wanting. In pushing against these limits without quite clearing them they've demonstrated an unfashionable determination. But *Speaking in Tongues* (Sire), the group's first studio album in almost three years, is its most cohesive and determined repudiation of estrangement yet. Not that intellectual gravity (or any other kind, for that matter) is central to the record's allure. Salving its philosophy lesions with polyrhythmically perverse funk and mantric noise all wound in magnetic, slippery-seductive melodies, *Speaking in Tongues* is an encyclopedia of killer beats and meta-hooks.

Heads leader David Byrne has always used the band as a vehicle for his view of a world equally taken with irrationality and positivism, a world divided between rapture and reason, abandon and regulation. (The cover of "Take Me to the River" embodies this charged dialectic: Byrne as both dutiful ethnologist and soul supplicant.) The group's first three albums were peopled with anomic misfits by turns regressive, overachieving, and unbalanced (sometimes all at once) and given inspired voice by Byrne's earnest, cartoon-bound tenor. Antisocials joined in common, Byrne's altered egos demanded that pop fulfill its most radical promise: to give anyone, no matter how fucked up, washed out, or eccentric, a means to speak his mind and make himself felt. And make himself real to others. There was an aberrant dignity to Byrne's presentation, along with an ingrained streak of hilarity. Here was a coming-out party for closet basket cases, and all your best friends were there (you, too).

In 1980, *Remain in Light* upped the ante in a big way. Byrne and producer/co-writer/gadfly Brian Eno piled on complex vocal lines, chopped-and-pressed Afro-rhythms, and a gallery of jittery, panoramic instrumental colorings. Byrne's evangelical utterances and hymn-like composure through repeated intimations of chaos and innocence completed the journey: a journey to the sources of otherness (looking for the self in strangers, searching for a home in alien terrrain). Deploying figures who were at once object and eyewitness, *Remain in Light* charted the path of disengaged personalities — exposed them to the light, as it were. *Speaking in Tongues* is a logical continuation of this path, but it no longer resembles a laboratory, a testing ground — there's nothing studious in its applications of Third World and funk borrowings. To hear how this synthesis took shape, how Talking Heads moved from nervous-tic pop songs to *Tongues*' all encompassing testifying and densely associative grooves, you have to turn to last year's underrated live double album, *The Name of This Band Is Talking Heads*. Because there the group dynamic — not just David Byrne and his sometimes overavid intelligence — is revealed, the striving within their music is set out.

Its obvious documentary value aside, *The Name of This Band* is a pretty damn good record. Side one, from 1977, programs the band's herky-jerky stylings in a sensible and flattering pattern. Powered by Chris Frantz's frisky drumming and the fat bounce of Tina Weymouth's bass, the Heads have the improbable sound of the Stax rhythm crew beamed down among the Archies. The second side, from '79, is more allusive and open-ended; tending to the thin, the amorphous (a problem the band faced in the studio as well at this point), it barely hints at the power the Heads could generate on stage back then.

The third and fourth sides, dating from the 1980-'81 tour with the expanded nine-member line-up, are the most edifying. Unable to replicate the massively overdubbed precision of *Remain in Light* on stage, the Heads fashioned a rambunctious communalism — cock-eyed but big-hearted. Although the album is occasionally shrill or attenuated (always a hazard with live recordings), its best moments brought *Remain in Light* down to earth without compromising its structure. Ingratiatingly loose-limbed, the group's interaction was (by African standards at any rate) simplistic and premeditated, yet it held to the integrity of collectivism. If good old cognitive dissonance had been the Talking Heads' raison d'être, this was a regeneration, a remedial program for the hypertrophically self-conscious, relief from the omnipresent sense of exile, from rootlessness.

Speaking in Tongues realizes that program. Produced by the band (*sans* Eno), it's loaded with vivacious sounds and rhythmic dazzlement, besides the usual complement of Byrne's invocatory words and pre-verbal exclamations. Although it retains pan-African elements, they're more subtly infused throughout the music. And the feel is decidedly more George Clinton than Sunny Adé. The song arrangements are organized around an imposing bottom, with left-of-center keyboards and guitars to galvanize matters and ensure the flow of the music. The textures are often even more convoluted than *Remain in Light*'s, but they're ordered vertically so as to appear less complex and congested. Too high to get over, too low to get under, the sound is vast and yet lucid. It tugs you and turns you around, pulling you through the world's disturbances to a resting place

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High-school reunion

by Ken Emerson

Rock fashions come and go, but retro is nearly always with us. Surely the Beatles were, among many other things, an attempt (altogether successful) to reinfuse pop music with the magic of Little Richard and Buddy Holly after the Fabians and Chubby Checkers had doused that vital spark. Sick of psychedelia? Creedence Clearwater Revival were the perfect antidote in the late '60s. And punk was the most retro movement of all: chuck those extra chords, cut out the solos and get back to playing it fast and loud. Johnny Rotten proclaimed the death of rock and roll, but actually he reinvented the form.

Rock is a slow and easily distracted student usually in need of remedial education, and this year it's the Blasters and Marshall Crenshaw who are teaching summer school. What with techno-pop and MTV, Lord knows we could use a refresher course, and these instructors take their professional responsibilities seriously. Crenshaw's second album is entitled *Field Day* (Warner Bros.), and he's posed on the cover in front of a high school. The Blasters' third album is labeled *Non Fiction* (Slash/Warner Bros.), as if it were a college or a matchbook correspondence-school course. But to turn the tables on the tutors and give *them* grades, neither record rates better than a B.

A textbook example of how the Blasters fall short of the mark is "Boomtown." It was witty of lead guitarist/songwriter Dave Alvin to set a song about the restless search for Sun Belt employment to the rhythm of "You Can't Catch Me," Chuck Berry's paean to literal upward mobility ("Bye bye, New Jersey/I become airborne"). Alvin's lyrics show a sharp eye and a mind that's sharper still:

They built new homes out on the outskirts
But there's men downtown who can't get work . . .
Skyscrapers rising from the desert floor
Eighteen people 'round a liquor store
Someone said they heard of a new boomtown.

But you can go only so far with a vocalist who can't sing and a rhythm section that has trouble keeping time. Dave's brother Phil sings every verse identically: the inflection and emphasis of his strident rockabilly yowl never vary. Meanwhile the jittery beat wobbles all over the place as drummer Bill Bateman falls behind and lurches forward. The role reversal here is ruinous. It's the drummer who should be solid as rock; the singer should be anything but thick as a brick. How badly the Blasters botch "Boomtown" becomes clear when you contrast their version with "Boomtown Blues," on Bob Seger's last and largely overlooked album, *The Distance*. Seger and the Silver Bullet Band up the ante on every verse. The vocal climbs from pitch to pitch of passion and the instrumental arrangement adds increments of drama until the song reaches a climax whose wallop makes the Blasters' treatment of the same theme sound inert.

The truth is that the reach of Dave Alvin's intelligence exceeds his band's grasp of its instruments. Like Seger on *The Distance* and Bruce Springsteen on *Nebraska*, he set out to write an album about the havoc our economy has wrought in the heartland. *Non Fiction* is a road album, but the road leads nowhere except, in a song about Hank Williams's last ride, to death. "Bus Station," the record's most memorable cut, captures this futility perfectly. Having given up on hope and even on each other, a couple buy tickets to a new town, where the same old bad luck awaits them. "Jubilee Train" is a rousing number but another dead end, because it's retrospective: the New Deal it celebrates has come and gone. Such bleak fatalism is surprising coming from a band that aspires to revive the flagging spirits of rock and roll. This may be the Blasters' problem. Musically, they're locked into that good old rock and roll, all the more tightly after adding Lee Allen, the tenor saxophonist who backed Little Richard, Fats Domino, and others, to their permanent line-up. But received rockabilly riffs can't do justice to the sterner stuff Dave Alvin is composing.

Whereas Dave Alvin writes smart lyrics, Marshall Crenshaw writes even smarter melodies. His chameleon cleverness was epitomized on his first, highly heralded album by "The Usual Thing," which took a Buddy Holly verse, a Chuck Berry chorus, and Everly Brothers harmonies and distilled them into a quintessential Beatles brew. That record was produced by Crenshaw and Richard Gottehrer; the new one is Steve Lilywhite's doing, and the producer of Peter Gabriel, U2, and other avant-garde acts has drenched the LP with echo. When Crenshaw's voice isn't blurred by a swirl of harmonies, it's nearly drowned out by the drums. The result is a rather ponderous album that lacks its predecessor's casual charm.

All those echoes, not only of voices and instruments but also of rock and roll's pantheon, give *Field Day*, despite its title, an indoor ambiance. In two songs Crenshaw is listening to the radio, in a third to records; after a while one begins to wonder whether he ever listens to another human being. He seems to prefer the nostalgic solipsism of the recording studio — or, as he puts it in "Our Town":

I hear something in the sounds that surround me
That only seems to remind me
That I'm lost and longing
For a different place and time.

"Our Town" is *Field Day* at its best. The tension created by the lockstep unison of the guitar and bass on the verses is released on the chorus when the bass breaks into a lope and the vocal bursts into a cascade of harmonies. There are only three musicians here — Crenshaw on guitar, his brother Robert on drums, and Chris Donato on bass; but they achieve a sumptuous, orchestral effect.

Yet after you've bitten into several of these confections, they start to taste the

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MICHAEL ROMANOS

Putting on the ritz

Singing hard for the money

Donna Summer of '83

by Mark Moses

Donna Summer headed for home in more ways than one a couple of weeks ago. She added a Boston concert (with all tickets given away by KISS-108) to her tour schedule, picked up (finally) her high-school diploma, and checked in at the State House — but these matters of party and protocol and promotion were just part of the story. Her jubilant show at the Opera House concentrated on recent, mostly original songs and even dared to compress *Bad Girls* into a four-part medley. She felt free enough to say goodbye by dedicating "A Song for You" and "How Great Thou Art" to Jesus and some members of her old choir. So keep your "toot toot beep beep" to yourself. Each new phase in her career finds Summer getting less abstract: the progression from the porn queen of "Love To Love You Baby" to the nightwalker of "Bad Girls" to the working woman in the title single of her new *She Works Hard for the Money* (Mercury) adds new details to increasingly complicated characters. After years of acting out Giorgio Moroder's — or even Quincy Jones's — fantasies, Summer is acting out richer ones of her own.

Part of Summer's allure has been that however much she tried to be the ultimate ice queen in her early career (refrigeration courtesy of co-producers Moroder and Pete Bellotte), beneath the frost there still lay the broken heart of a latter-day Ronette. Such ambitions surfaced in the grooves of early gems like "Love's Unkind," but also in Summer's relationship with Moroder. The Cinderella fantasy of the double album *Once upon a Time*, the trend-setting, no-means-yes juxtaposition of cool synths and simmering moans in "I Feel Love" — these set-ups flaunt female stereotypes for the titillation of disco's straight broncos and the campy emulation of disco's gay males. If Summer and Moroder's re-creation of the classic girl-group producer liaision furnished them with immediate, clear-cut hits (enough good ones to fill a double-set greatest hits LP in a little more than three years), still, Summer wants to be more than somebody's projection screen. And though she may count as the single most important figure to emerge from '70's disco, she wants to avoid being trapped in the style.

Summer's pent-up voice (far from her only asset) explodes from male-contrived roles. At the Opera House, the robustness of those vocals grabbed you no matter which costume she wore, what the shifting stage sets depicted, or even

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Cellars by starlight

Pteranodon pop

by Joyce Millman

Birdsongs of the Mesozoic are an offshoot of Mission of Burma, but as the band members, shuffling piles of sheet music, take the stage and begin playing Brian Eno's "Somber Reptiles," it's clear that yelling requests for "Academy Fight Song" is a waste of wind. Although Birdsongs draw on some blues-rock rhythms, this instrumental ensemble relies more on experimental rock (Eno), minimalism (Philip Glass) and avant-garde classical (John Cage). Birdsongs were founded in 1980 by former Burma guitarist Roger Miller and local producer-musician Erik Lindgren as a studio outfit; and they contributed a song, "Pulse Piece," to Modern Methods' first *Wicked Good Time* compilation. After Burma disbanded this past March (its ground-shaking volume was aggravating Miller's hearing problem), Birdsongs became a working band. Besides Miller on piano and tom-toms and Lindgren on synthesizer and rhythm machine, the band includes Rick Scott on organ and former Burma tape manipulator Martin Swope on guitar, percussion and, of course, tape.

Birdsongs' homonymous five-track EP (Ace of Hearts) is by turns dreamy and dissonant; just as Burma's lyrics were often unintelligible (especially on *Vs.*), leaving the violent surge of the music to cue our responses, Birdsongs' primal, wordless swirl is open to interpretation. The EP's most delicate piece, "The Orange Ocean," approaches avant-garde chamber music in its mingling of Miller's fluttery piano and Karen Kaderavek's cello over faint wave-like whooshes. "Drift" suggests geologic turbulence: it begins with some fragile piano notes and airy synthesizers, then bubbles over with a keening tape-distorted guitar and taped effects that sound like gurgling lava and a whining power saw. Still, Birdsongs have their lighthearted numbers. "Transformation of Oz" sounds like accompaniment for one of Rudolf Valentino's blood-and-sand flicks, dominated as it is by tribal drums and an opulent piano fanfare (Miller often plays piano the way he used to play guitar — fiercely). "Triassic, Jurassic, Cretaceous" (dinosaur devotees will adore the cut-and-paste diorama that comes with the record) is a prehistoric stomp featuring Swope's manipulated bird calls and the pounding tom-toms of Miller and guests Peter Prescott and Michael Cohen. One of the most intriguing pieces at the band's recent Inn-Square show was "Circular Journey," which featured Swope turning a radio dial, the snippets of voice, music, and static falling into a quirky but distinct rhythm — not unlike the scratching and whomping of rap masters. "Some people would think we're cerebral, but the band approaches it from a physical and emotional angle. We have no interest in coming off like 'We are no longer rock musicians, we are now serious artists.' If you don't have a sense of humor, you've lost two-thirds of the battle," said Miller after the show.

The Inn-Square was packed at the start of Birdsongs' set; many audience members headed for the door before the band had finished. Birdsongs' unfamiliar rhythms require patience. And of course, the group has to contend with the ghost of Burma. "With Birdsongs, the times of abandon that Burma had are not as frequent," said Miller. "If people come with an open mind, they'll see that something is going on. They may not like it, and I can totally understand that. It's a very strange mixture. I have no idea what to call it." Miller said that his ear problems have abated since Burma's demise (though he still wears ear plugs on stage) and now, with the harrowing tinnitus quieted somewhat and the painful decisions made, he occasionally misses his old band. "Sometimes I listen to *Vs.* and I think about how great it would be to play 'Fun World' again."

* * *

The Lyres' "I Want To Help You Ann"/"I Really Want You Right Now" (Ace of Hearts — workaholic Rick Harte produced this one too) is everything a great rock single should be: immediate, compact, reckless. It's my favorite local 45 of the year. These songs, ripe with cheesy Vox organ, crude, metallic guitar rave-ups, and the persistent crackle of a snare drum, aren't merely souvenirs of garage-rock — they're vigorous affirmations of its endurance (not to mention the Lyres' endurance). The inflammatory "I Want To Help You Ann" is a pounding, buzzing, trash treasure powered by a jittery rhythm guitar and organ riff and Jeff Connolly's garbled, skittish vocals. "I Really Want You Right Now" is more tense, smoldering with Connolly's lustful wails (the title makes up most of the lyric) and a terse guitar solo that erupts into a wild, screaming finale. During a recent chat, Harte revealed he liked the Lyres' single so much that he and the band recorded an album in one day last week.

* * *

The I-Tones' 12-inch single, "Walk On By"/"Give Us the Strength" (I-Tones), is a sparkling mix-up of reggae, rock, and R&B. Their swaying version of the Burt Bacharach-Hal David classic preserves the show-biz soul undertones of the Dionne Warwick original while toughening the song with modern dub effects, a fiery alto sax solo, and leader Ram's saucy love-man falsetto. Because Bacharach and David managed to keep their tunes brilliantly uncomplicated, "Walk On By" wears the I-Tones' elastic lovers' rock rhythm with grace; it recalls the English Beat's successful reworking of another glossy ballad, "Can't Get Used To Losing You." Although the I-Tones are clever when it comes to covers, the original on the B-side is the real treat. Rock-ribbed and feisty, with staccato short stops echoing those of the O'Jays' "Back Stabbers," bubbly synth per-

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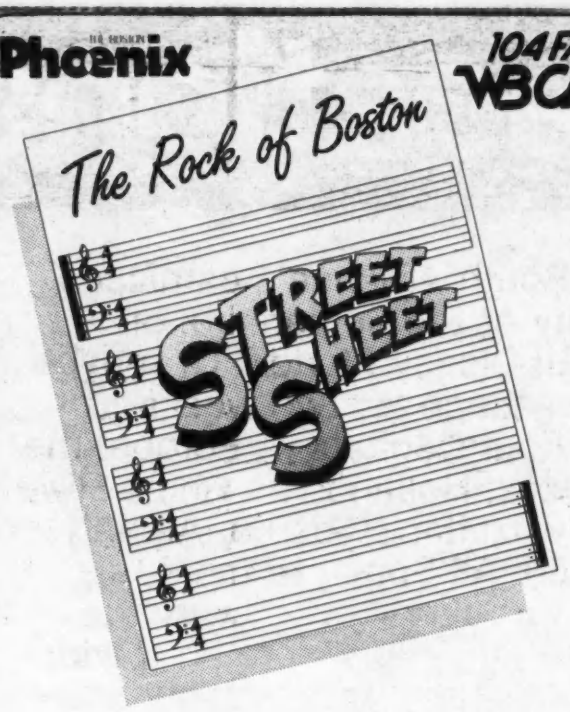

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WBCN'S MOST PLAYED ALBUMS

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEK(S) ON	LABEL
1	1	THE POLICE	Synchronicity	3	A&M
2	2	DAVID BOWIE	Let's Dance	11	EMI
4	3	RED ROCKERS	Good As Gold	11	415/Columbia
5	4	A FLOCK OF SEAGULLS	Listen	3	Arista
3	5	U2	War	17	Island
6	6	STEVIE NICKS	The Wild Heart	3	Modern
7	7	DAVE EDMUNDS	Information	8	Columbia
9	8	THE FIXX	Reach the Beach	6	MCA
13	9	EURYTHMICS	Sweet Dreams Are Made of This	4	RCA
10	10	R.E.M.	Murmur	7	IRS
14	11	THE KINKS	State of Confusion	5	Arista
15	12	TALKING HEADS	Speaking in Tongues	2	Sire
8	13	MADNESS	Madness	7	Geffen
12	14	MEN AT WORK	Cargo	10	Columbia
11	15	THE B-52'S	Whammy!	4	Warner Bros.
–	16	THOMAS DOLBY	The Golden Age of Wireless	1	Capitol
17	17	BRYAN ADAMS	Cuts Like a Knife	4	A&M
22	18	HUMAN LEAGUE	Fascination	3	A&M
–	19	MINISTRY	With Sympathy	1	Arista
–	20	JOAN JETT	Album	1	Blackheart
24	21	CULTURE CLUB	Kissing to Be Clever	25	Epic
25	22	THE PLIMSOULS	Everywhere at Once	4	Geffen
21	23	PETER TOSH	Mama Africa	1	EMI
23	24	THE STOMPERS	The Stompers	13	Boardwalk
20	25	MARSHALL CRENSHAW	Field Day	1	Warner Bros.

BOSTON'S MOST PURCHASED ALBUMS

–	1	THE POLICE	Synchronicity	1	A&M
1	2	MICHAEL JACKSON	Thriller	26	Epic
2	3	VARIOUS ARTISTS	Flashdance (Soundtrack)	10	Polydor
3	4	DAVID BOWIE	Let's Dance	12	EMI
–	5	STEVIE NICKS	Wild Heart	1	Modern
4	6	DEF LEPPARD	Pyromania	22	Mercury
5	7	U2	War	17	Island
9	8	TALKING HEADS	Speaking in Tongues	3	Sire
10	9	THE KINKS	State of Confusion	4	Arista
7	10	MEN AT WORK	Cargo	8	Columbia
8	11	BRYAN ADAMS	Cuts Like a Knife	12	A&M
–	12	LOVERBOY	Keep It Up	1	Columbia
6	13	PRINCE	1999	13	Warner Bros
18	14	THE TUBES	Outside/Inside	12	Capitol
14	15	JOURNEY	Frontier	21	Columbia
–	16	ROD STEWART	Body Wishes	1	Warner Bros.
20	17	THE FIXX	Reach the Beach	6	MCA
–	18	DURAN DURAN	Duran Duran I	1	Capitol
11	19	R.E.M.	Murmur	1	IRS
–	20	RICKIE LEE JONES	Woman at Her Volcano	1	Warner Bros.

WBCN'S MOST PLAYED SINGLES

ELTON JOHN	I'm Still Standing	Geffen
DURAN DURAN	Is There Something I Should Know	Capitol
LOVERBOY	Hot Girls in Love	Columbia

WBCN'S MOST PLAYED LOCAL MUSIC

PINK CADILLAC	I'm Not Happy	Alpha-Media
GARY SHANE AND THE DETOUR	Middle of the Night	Living Room
PRIMARY COLORS	Fact and Fiction	Urbonoise
	BIG MATTRESS SONG OF THE WEEK:	
NEW ORDER	Age of Consent	Rough Trade

WITH A BULLET

Selected by Kit Rachlis, *Boston Phoenix* Arts Editor

"Juicy Fruit" (Epic, single) — Mtume

Between Mtume's "Juicy Fruit," Champaign's "Try Again," Nona Hendryx's "Keep It Confidential," and Hall and Oates's "One on One," you'd think there was a soul revival going on or something. Soul is a notoriously slippery word, but what all these songs (and I could name a half-dozen more) have in common is a romantic sexiness, an urgent intimacy, that was a commonplace in '60s soul. Neither ballads nor stompers, these hits nuzzle up to you and then flit away — love as a sexual dance in which the most shameless pass can seem like an endearment and the most private revelation can seem like a come-on. You can hear this in the push-and-pull flow of the rhythm sections. Mostly, you can hear this in the singing — alternately confident and pleading, headstrong and dreamy. The voice, long pushed aside in popular black music, is once again dominant, once again inveigling. And the best of these songs is also the most popular — Mtume's "Juicy Fruit," the number-one black song in the country. A sexual metaphor reduced to the essentials ("You're my sugar thing, my chocolate bar"), "Juicy Fruit" has a hint of the blues, but the rawness is implied — the keyboards are too glossy, the percussion is too light, the melody too elusive for anything so brazenly outright. Sliding in and around the instruments, teasing them as much as us, Tawatha's lead vocals are too understated — a whisper, really — to revel in their own suggestivness, to seek the grandstand. "Juicy Fruit" is a lover's plea that acknowledges the kick of sex and its sacrament, that suggests that lust and tenderness — notions that our culture (not just pop music) has increasingly divorced — is a dance worth reclaiming.

Records

Stevie Ray Vaughan and Double Trouble
TEXAS FLOOD
(Epic)

The recent career sprint of Stevie Ray Vaughan and Double Trouble recalls the debuts of so many flamboyant blues-guitarists over the past 15 years that *Texas Flood* confirms a cycle in rock and roll more than it announces a surprise resurgence in 12-bar bravado. Like Johnny Winter, Vaughan is a ferocious Texan picker diverted from his juke-joint circuit by the acclaim of big names: Mick and Keith (who invited Vaughan to strut his stuff at one of their parties), David Bowie (who hired him to lay out lead guitar in "Let's Dance"), and John Hammond (who signed him with Epic and produced his album). Like Roy Buchanan and Son Seals, Vaughan effortlessly inserts distortion, feedback, and post-psychedelic squawks into unrepentant straight-blues arrangements. Like George Thorogood's Destroyers, Vaughan's Double Trouble is merely a two-man rhythm backup: bassist Tommy Shannon and drummer Chris "Whipper" Layton. But Vaughan is no sober modernizer (like Seals), no stolid virtuoso (like Buchanan), no self-conscious slave/subversive of boogie traditions (like reverent Thorogood and rebellious Winter).

One of the most illuminating counterpoints to *Texas Flood*, appropriately enough, is last year's *T-Bird Rhythm*, by the Fabulous Thunderbirds, a neo-soul/R&B/blues/rockabilly band whose line-up includes songwriter/guitarist Jimmie Vaughan (Stevie Ray's older brother). On *T-Bird Rhythm*, producer Nick Lowe streamlines sturdy, humorous oldies ("My Babe," "Diddy Wah Diddy") into hopped-up pop-blues and makes sure that the lightweight originals ("Can't Tear It Up Enough") never dwindle into bland placebos for good-old-sockhop purists. After three earnest LP fizzles, the Thunderbirds, prodded by Lowe, discover that tongue-in-cheek does not mean forked tongue. Likewise, the triumphant tracks on *Texas Flood* lash out like punkish wrecking balls instead of limping along like prudent rock-restoration projects.

The first riff of Vaughan's "Love Struck Baby," for example, announces that it's a Chuck Berry rip; the first verse of his vocal announces that he's a countrified — not a blackface — blues shouter who sticks to standard story lines ("Life without you, darling, is a sorry mess/Thinking 'bout you baby gives me such a thrill/Got to have you, baby, can't get my fill"); but the first guitar break announces that he can crash into nostalgic expectations like a neutron bomb. "Love Struck Baby" mows down memories of "Maybelle" and "Starfucker" alike, though Vaughan never attempts to displace the vitality of the first or the obscenity of the second — he's merely determined to prove his guitar can invent still newer tricks for aged licks. Hundreds of bar-guitar diehards and arena-star atavists have inverted, minimalized, and embroidered Berry's phrases, but few have looked over their shoulders, patted themselves on the back, or watered their roots as little as Vaughan does here. His solo on "Love Struck Baby" also succumbs to overkill aggression. In short order, *Texas Flood* and Double Trouble become vestigial appendages attached to a gargantuan guitar. In his workouts on the title track and Buddy Guy's "Mary Had a Lamb," in particular, Vaughan slithers through passages that are by turns wholesome and demonic, full of guttling atonalities and articulate ruminations, but divorced from song savvy.

This makes sense, after a fashion. Vaughan realizes that often the modernity of his guitar solos far outstrips the rhythms of Layton and Shannon, as well as the sentiments of his lyrics. The limitations become annoying on covers of strongly vocal-centered songs (like Howlin' Wolf's "Tell Me" — the original lacks a lead guitar, and Vaughan's addition on *Texas Flood* is his most conservative) and on the third, slowest, instrumental ("Lenny"), which dribbles into a chops stew. Still, the nonoriginal instrumental is a fevered transformation of George Clinton's "Testify (I Wanna)" that opens a surprising escape hatch from Double Trouble's power-blues-trio bottleneck. Vaughan isn't likely to attract long-term loyalists with his songwriting, but if his next album includes crazed reworkings of, say, Rick James's "Super Freak," Z.Z. Hill's "Right Arm for Your Love," and (what the hell, let's let bygones be bygones) David Bowie's "Suffragette City," a horde of fans could be caught up in the flood.

— Milo Miles

Stevie Ray Vaughan and Double Trouble will appear at the Paradise on July 10.

Brass Construction
"WALKIN' THE LINE"
(Capitol, 12" single)

For Brass Construction, "Walkin' the Line" is the big comeback. Not since the band's 1976 debut, "Movin'," has any song by this midline Brooklyn band sold as well as "Walkin' the Line," but until I heard the two Munzibai & Morales remixes on the 12-inch single, I wasn't excited. The album and seven-inch versions of "Walkin' the Line" emphasize everything that cheapens Brass Construction (the rhythms mellowed to fusion and the vocals muffled by obnoxious octave jumps and fadeaways) and leaves out the tricks that make this group potentially New York's best dance band (interaction of simple or clichéd lyrics with difficult, tense rhythms; fluid progressions to ease those rhythms and to insinuate the lyrics; tender pianissimo vocals that tease the band's rhythmic flirting, faking, and foreplay). Presented straight, as if in live arena performance, the album and single versions of "Walkin' the Line" reduce its lyric to a love triangle and restrict the song's rhythm to crashing drums and crooning bass. These are the noise-on-nibble tones of solid-gold radio, of cartoon-face kiddie concerts; to present such a secretive, whispered dance as "Walkin' the Line" this way exhibits Brass Construction as a spineless Slave, an incompetent Cameo, an aftertaste of Skyy — three arena bands that thrive on sledgehammer hooks and overdrawn personalities.

Brass Construction are led by Randy Muller, who also happens to coach Skyy. And he ought to know the difference between Skyy's blasting bombast (defined by the hit "Call Me") and Brass Construction's characteristic cat-and-mouse games. Where Skyy come right at you, Brass Construction hint and feint, and in the Munzibai & Morales remixes of "Walkin' the Line" they perform as designed.

Munzibai & Morales, who achieved their status of disco remixers as DJs at New York's dominant WBLS, have successfully remixed Class Action's "Weekend," Fresh Face's "Huevo Dancing," and Instant Funk's "No Stoppin' That Rockin'" with radically soft tambourine overdubs, crash rhythm blends, and hushed voice echoes: the soft tambourines bend dance to a steamy intimacy and femininity, and the crash textures and secretive vocals give dance music a wiry plush and make it speak a sleek slang. When they apply these effects to "Walkin' the Line," they change it entirely. In the original, Brass Construction's singer shouts "heyy!" somewhere in the progression, as a stock arena yell; in both remixes his shout, *a cappella*, opens the dance, establishing that he's alone, embarrassed, and confused that neither of his two would-be lovers lies next to him. In the album version of "Walkin' the Line" Brass Construction's textbook rhythm playing merely sets a tempo and gives a tonal contrast to the singing; in both remixes Munzibai & Morales's flourishes act rhythmically upon the rhythm playing, so that every lick carries out the miffed and grabby lovers' rivalry of the lyrics. A dancer has no choice but to act in accordance with rhythms that take his lead, and he can't just listen when every part of the song acts rhythmically.

This rhythmic dispersion reinforces the effect of intimacy provided by the soft tambourines. Munzibai & Morales mike them as far forward as possible, so that they encircle the rest of the dance with disco fizz, creating a gauzy transparence that locates the dancer within the action, astride its secrets. Now, when one of Brass Construction's women sighs that she's "in the middle, in the middle of it all," she isn't just saying something obvious about a two lovers' trap; she's describing the way her dance works. It's an insider's point, but in today's dance music the tastiest points are inside talk. To stand inside dance music is to have broken its code, to have learned that dance music impersonates what it admires. Since hero worship is out of fashion, particularly when the hero is one's lover or one's own ideal self, a dancer can't always say so. In the original "Walkin' the Line" the dancer can indulge in jealousy and cheating and the pleasure of admiring someone. In the remixes, he can possess these and be possessed in return.

— Mike Freedberg

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Hour of the child

Continued from page 1

rewritten by August Strindberg — the artist dreaming back over the first, childish bloomings of his imagination, and over the liberation, the punishments, and the responsibilities that his imagination engendered. Sven Nykvist has photographed this spiritual epic in formal, highly distinctive tableaux, and each of the film's three "circles" comes with its own marvelous color scheme; even if the seams show thematically, the movie *looks* like a masterpiece. (You may be so busy ogling Bergman's frames, most of them theatrical long shots of more than one person, that you won't want to read the subtitles.) But *Fanny and Alexander* is a little rummy at the core; and you indulge its longueurs as you might those of a famous host who's tipsy on self-revelation. Bergman's sum-totaling sprawls; ideas from his previous movies elbow one another aside for a turn in the spotlight; and as the parade drags on of characters moaning about the roles they play, the loathing they feel, the gods they embrace or reject (all intermingled with all-purpose shots of running water to remind us that the universe is in flux), *Fanny and Alexander* begins to look and sound like Ingmar's Greatest Hits.

It does have a spine, however: the 10-year-old dreamer Alexander Ekdahl (Bertil Guve), whose stage-by-stage development illuminates the fledgling artist almost as intriguingly as Erik Erikson did the suckling infant. Alexander finds himself pulled out of his large and indulgent theater family and into an inferno — he's subjected to the physical and psychological tortures of a malevolent bishop named Vergérus (Jan Malmsjö) — only to be tugged back into the warmth by forces mysterious and innate, forces that call Alexander's attention to his own destructive capacities. Ghosts and vampires and demons of different persuasions spin round the boy, all connected with elements in his psyche — perhaps they've sprung from the darkness of his mind in the first place. You believe it of Guve, whose features are so subtly heightened that you're drawn almost subliminally to his face: the blackish eyes peer deeply into the world, the tall ears catch unheard sighs, the lips pucker into a dark corona. That he's alert and persecuted is established in the prologue, in which the boy, alone, discerns an eerie presence in the air and calls out to his absent sister and grandmother. Alexander wanders around the warm, velvety apartment; stares through the white, watery window at the snowy street below; and finally hides beneath the piano, where he watches as a statue comes to life.

Something's afoot, Bergman implies, because loneliness and fear are strangers in both the wealthy Ekdahl household and the great family theater. Everywhere are cousins and uncles and aunts, cooks and maids and company actors; the household, with its thick maroon carpets, heavy curtains, and plants that seem to spring up from beneath the furniture, is, in Bergman's words, "a protective incubator of physical affection." The plays, moreover, are well attended, though the absence of Ibsen and Strindberg in the repertoire suggests lack of daring (the company does, however, mount *Hamlet*). But our only glimpse of their production values is a rather lackluster Christmas pageant featuring Alexander and his eight-year-old sister Fanny (Pernilla Allwin); their father, Oscar (Allan Edwall), the company manager; their mother, Emilie (Ewa Fröling); and many a shepherd and cherub. At the annual company dinner and party thereafter a strange seriousness creeps into Oscar's pale, crinkled eyes and baggy face, as he tells the assembled of the harsh big world outside, and of their little world inside that sometimes reflects the big one, sometimes offers a refuge from it. "Our theater," he says, "is a small room of orderliness, routine, conscientiousness, and love."

Perhaps. Bergman certainly gives himself over to the luxurious party sequence, with its long, flowing shots of the ensemble, the camera following the family, friends, and servants as they jaunt from room to room in a boisterous human train, past bobbing reindeer dolls, with Alexander's foppish uncle Gustav Adolf (Jarl Kulle) grabbing openly at the breasts of a winsome domestic butterball named Maj. People dramatize themselves at the Ekdahls' without fear of reprisal. Gustav Adolf jokes about his new mistress with his wife, Alma (Mona Malm); and there's a tiny yet electric dramatic coup when Alma promises the girl a Christmas present — which turns out to be a low-cut party dress — and then impulsively slaps her across the face, Maj recovering quickly with a smile and a curtsey. Alexander's other uncle, Carl (Borje Ahlstedt), lures the youngsters from the festivities and, in one of the year's strangest scenes, entertains them with his flatulence on the staircase. (Carl can be verbally flatulent, too: he cruelly abuses his German wife after the party.) But even apart from Carl there's something sour in the air. Self-restraint is dead at the Ekdahls'; exhibitionism has become the norm.

All of which vaguely sickens Alexander's grandmother, Helena (Gunn Wallgren), a former actress now content to play the role of matriarch and preserve the household order. You know she's playing a role because she talks about it all the time; Bergman gives her lines like "We play our parts. Some play them negligently; others play them with great care. I am one of the latter." Wallgren's part is almost all that kind of thing — reminiscences, fears of aging, admissions that her life has been only a series of roles. And yet, in a movie full of great performances, hers is the greatest, never once pushing for sympathy, always eliciting tears by virtue of her strength. Nuzzling her sleeping old lover, Isak Jacobi (Erland Josephson), her hair streaked with gray to match his, Helena begins to settle accounts with herself. Wallgren, still beautiful, stares at the world with virgin eyes — the hurt remains fresh. "The happy splendid life is over, and the horrible, dirty life is engulfing us," she says. A short time later her favorite son, Oscar, dies suddenly, and the tragedy tears through her reality, releasing her, at last, from her act — or so she tells him when she converses with his sad, rumple-suited ghost in her glass veranda, which Bergman calls — and Nykvist hauntingly captures as — "a diving bell submerged in a green, translucent sea."

Their equilibrium ruptured, the rest of the family act out their grief in strange, shocking ways. In an unforgettable scene, Fanny and Alexander are awakened by distant shrieks that seem ripped from the inky depths of a soul — anguish so pure it's almost unrecognizable as the sound of a human voice. As the children creep closer the noise becomes difficult for us to bear, and then they glimpse their mother through a narrow doorway, flashes of her body as she paces, wailing to God, before her husband's corpse. Alexander, who cannot cope directly with the pain, makes God his scapegoat, muttering "Shit — hell — cock — cunt" in the funeral procession. And that proves his undoing. Alexander's blasphemies and, eventually, his instinctive lying rebound on him. As if called forth from the boy's own depths, a man arrives to punish him: Vergérus, the recurrent Bergman villain, is summoned to restore order.

He's a bishop this time, with his strong cheekbones and steely blue eyes, and he has a slimy, patronizing manner that's instantly repulsive. Yet before Bergman goes too far and turns him into a frothing anti-christ, Vergérus is strangely magnetic. The opposite of the dead Oscar, the bishop radiates such certainty that Emilie Ekdahl surrenders to him instantly, almost as if she craved punishment for her previous indulgences. And so, though he manifestly despises and resists the man, does Alexander. The perfect Christian fascist, Vergérus demands that Emilie and her children leave their worldly possessions behind when they come to live in his house — the easier to subjugate them. The mansion is stone, cold, and empty, with tiny, grated windows and hard, straight-backed chairs, and Bergman pulls out the stops when he introduces us to the bishop's family and servants — a hideous menagerie of vampires and ratlike crones (including, alas, former Bergman enchantress Harriet Andersson) out of Edvard Munch, the pièce de résistance a gray, bloated, bedridden whale of a woman with an expression of pure, unredeemable hatred in her blazing red eyes.

Bishop Vergérus, needless to say, isn't a true Christian. He's a Puritan, and he punishes with the fervor of an Old Testament God, using dogma as a pretense for acting out a series of sadistic fantasies. This is religion at its most corrosive, where "purification" means having your blood sucked out and your flesh dissolved. Alexander is compelled to test the bishop's authority at every turn, to seek actively his punishment. And he gets his full-scale torture scene; the bishop even shows him the instruments beforehand. For telling the kitchen maid that Vergérus drove his first wife and their two children to their deaths, Alexander is methodically lashed until the weals spurt blood. Fanny is there to watch, and she shares his pain. Pernilla Allwin has little to do in this film considering that she's got first billing, yet she registers. She anchors her brother. In some ways Fanny is the oldest character; she has the furrowed brow of a mature woman, with clear blue eyes and a tiny bemused smile. She's absent from Alexander's martyr scene, but then his mother — who was away at the time of his punishment — takes over, rescuing him from the attic in which he's been locked. In *Fanny and Alexander* nobody suffers alone.

And nobody suffers for long, either. There is something lunar about the ebb and flow of good and evil; neither is permanent, and neither stays down forever. Helena's old lover, Isak Jacobi, goes to rescue the children, and we look forward to seeing the Old Jew outwit the vaguely Nazi captor. Only he doesn't really outwit Bishop Vergérus — instead, he saves them with (gulp!) real magic. The twist is supposed to remind us that this is just a tale spun out by a dreamer; but that's not exactly what we wanted to hear. The old Jew's lair is magical, too: dark, dusty, and cavernous, cluttered with ancient manuscripts, puppets, mock-ups of God, Japanese mannequins that move their heads from side to side (perhaps under their own power), and even a living, breathing mummy. And it is here, in a den as labyrinthine as imagination itself, that Alexander comes face to face with the embodiment of his darkest, most apocalyptic urges: Cousin Ismael (Stina Ekblad), whom Isak keeps locked away — a pale, androgynous creature who's said to go mad at the sight of another human being. Ismael is incorrigibly subversive: he/she goes after your identity, your religion, and your sexuality. And in a somewhat clumsy fashion, Bergman suggests that Alexander has dipped into Ismael's vial of poison to engineer Vergérus's death — a revenge that's superfluous since the children are safe and Emilie has summoned the courage to depart. Bergman's point is that imagination can be a refuge and a trap, a shield and a weapon, a liberator and a destroyer.

Bergman lets Uncle Gustav Adolf sum up, in a lulu of a speech at the christening party that ends *Fanny and Alexander*. "Ekdahls have not come into the world to see through it," he begins, promisingly. "We must live in the little, the little world. We shall be content with that and cultivate it and make the best of it. We Ekdahls like our subterfuges. . . . Rob a man of his subterfuges and he goes mad and begins hitting out." Some critics have suggested that this is also Bergman's conclusion: that our only hope is to retreat into the tiny world, nurturing pleasant fantasies, as one reviewer puts it, to "distract us from the abyss." Is this what Bergman's return to the theater is all about? I think not. After all, Gustav Adolf has no talent for the theater — following his speech we hear that Helena plans to can him as managing director. And Emilie, his replacement, changes the company's aesthetic radically at the end of the film, selecting as the next production Strindberg's *A Dream Play*, a work that takes as hard and unsparing a look at the world as any ever written. Bergman treats that decision as an awakening for her and for the theater: with Strindberg the Ekdahls enter the 20th century, and Bergman takes leave of the cinema.

Strindberg, Bergman's springboard in so many ways, was also an actor of sorts, pushing himself to the brink to fuel his imagination. But in the end, he chose another path — he embraced Christianity, resigning himself to endless misery on earth, with salvation possible only in death. Bergman hasn't followed him; when he stages Strindberg's later plays, he revises the endings. Some would say this is testament to Bergman's despair, others to his courage. Whichever, this attitude seems to me central to his *Fanny and Alexander* sign-off. In the penultimate scene, Alexander ambles innocently down a corridor and is brutally smacked to the ground by the passing ghost of Bishop Vergérus, who warns he'll never leave the boy alone. In the final scene Alexander crawls onto Helena's lap as she opens *A Dream Play* and reads from the preface: "Anything can happen, anything is possible and likely. Time and space do not exist. On a flimsy ground of reality imagination spins out and weaves new patterns . . ." It's in that moment, on his grandmother's lap, that Alexander knows he can face Vergérus in the future, can confront his private demon in this strange and manmade world. In his last film, Ingmar Bergman shows no inclination to abjure his magic: he's learned that the security afforded by the theatrical community makes it possible to use that magic — however dangerous — safely. Bergman may retire into the theater, but he's a long way from resignation. □

Fröling and Malm: in the small room

Summer

Continued from page 7

what song she sang. Summer now falls back on the kittenish whispers of her early career only for drama's sake. Her biggest notes have the feel of sobs breaking free, sobs barely suppressed by her surprisingly slight body. She hardly flirts with light jazzy strokes, preferring darker, tougher details: a repetition of an undulating, two-note wail, or a sharp stop with the notes bitten off, or a quick infusion of back-of-the-throat grit. Violet shaded, often buzzing with nasality, hers is not a subtle voice; rather, it's the voice of a singer who knows that poise is not enough.

And this all-out aggression helped Summer to rejoice in the lacquer smoothness of her Opera House show without a hint of smugness. From the start, she was able to pierce the program's reverence while reveling in it. For the opener, "MacArthur Park," silhouettes of Summer were projected on the white screens concealing her hefty band. Several bars of her vocal passed by before Summer appeared in loge right singing to her parents seated in the opposite box. By the time the song had swung into its upbeat second half, Summer was on stage in a different, black-fringed dress stomping out the song, reminding us that the only way to pull off such overstated pulp is to overstate it some more. At the end of the number she pulled down the elastic neckline of her dress, let her black hair brush her now-bare shoulders, and screamed, "Do I have any friends in the audience?"

The entire set had moments like this, moments in which Summer's friskiness and her calculating, her girlishness and her professionalism, her need to play the star and her need to trash the role reinforced and enriched each other. Her rendition of the most contrived (and, before her new single, the most sisterly) song of her career, "Enough Is Enough," was performed from a chair set next to a phone table, with Barbra Streisand's original part of the duet coming over the phone and adding to its shrillness. Later, to encroach further on Streisand's torch-song turf, Summer invested *Evita's* "Don't Cry for Me, Argentina" with new sorrow (tiny shivers on the remorseful "After all I've done") and new haughtiness (clipped consonants and a toss of the hair on "They did not impress me"). When the song had ended and an attendant had retrieved the black, glittery jacket Summer had doffed (from outfit number three, if you were counting), a fan shot out, "You're beautiful"; Summer shot back, without missing a beat, "It costs a lot to be beautiful." She's both wary of her glamor and proud she can afford it.

It's not surprising, then, that Summer's new *She Works Hard for the Money* presents her at her most quotidian, that it's concerned with voicing home truths more than with night-life small talk. Producer Michael Omartian makes a near-perfect mediator, assimilating Summer's production phases smoothly and crisply. Omartian can synchronize the crunch of power chords with the waterfall patter of synthesized percussion like Moroder; he can also lighten up linn drums with synth slivers and open up dense mixes to spotlight Summer, the way Quincy Jones did on last year's *Donna Summer*. But Omartian's production is cleaner than Jones's and fuller than Moroder's while rocking harder than either. With barely contained guitars hunched up close to Summer's wails, *She Works Hard for the Money* aims for the jugular — and for the pop mainstream. It's as close as Summer has ever come to sounding like part of a rock-and-roll band.

Now that Moroder's electronic flights have passed from underground dance signature to dance-rock staple, Summer is straddling the rock tradition of her beloved girl-group singers and the disco style of anonymous but omnipotent rhythm sections. On *Money*, she juices up an original bearing the familiar title "He's a Rebel" with dueling electric guitars while leaving the theme — that there's a heart of gold beating inside every leather jacket — untouched. This time around Summer has opted to enliven clichés rather than create them; rather than parade as a star in customized productions (you don't get produced by Quincy Jones, you get fitted by him), she collects her effects to reach out to a wider audience and to focus on less glittery themes. The title single, which Summer says was inspired by a ladies'-room attendant, fulfills her new ambitions, defending the working-woman protagonist to her husband and then linking Summer's job to the woman's work in a later chorus. Omartian's coiled riffs and sledgehammer drums propel Summer's defiance.

She Works Hard for the Money makes other, lesser overtures to domesticity with no loss of dignity. "Unconditional Love," the album's sweetest song, tickles Summer and her sidekick vocalists with acoustic and electronic Caribbean percussion. Omartian gilds the ballads "Love Has a Mind of Its Own" and "I Do Believe (I Fell in Love)" with gauzy, California ranch-style — after all, he does produce Christopher Cross. But especially on the gorgeous dynamics of the second track, the massed-keyboard conventions work: the hushed pianos and moogs lie low enough to allow Summer to soar calmly above, a rare treat from a singer who shies away from slow tunes. Some clichés can be shaken into serviceability; some, however, should simply be shaken. Given its position concluding the side that "She Works Hard for the Money" begins, one must think that Summer wants "Woman" to be the single's echo, the "Do Right Woman" to the single's "Do Right Man." Still, there's a heavy dollop of reaction in the song's supplicancy. Summer stakes her case for pleasing her man on more than sexual grounds (unlike its chummy analogue, Aretha's "Jump To It"); she wants to "let him take control" as part of some "master plan" that may be hubby's as well as the Master's.

Summer has the knack of expressing her religious convictons subtly (the new "People, People" compares God to the father of a lost child, complete with missing-persons bulletin) and wryly (*The Wanderer's* "I Believe in Jesus" juxtaposes "Mary Had a Little Lamb" and the Good Shepherd). Although one was tempted at the Opera House to remind her that "Bad Girls" at least get paid for those domestic services covered by the "master plan" in "Woman," Summer asks that we accept her, loose ends and all, as she has accepted her God. Whether it's her unquestioning belief or her need to grab every potential audience member, Donna Summer has boundless hopes in a bounded age. You might call it blindness, or passivity, or reaction — she'd snap back and call it faith. As long as she's providing as many reasons to believe as she has in these past few weeks, it's hard to deny her. □

Heads

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that resists explication even while provoking it.

"Dreams walking in broad daylight," David Byrne notes in "Burning Down the House," the booming opening cut of *Tongues*. And that's a quality the record exudes and revels in: apparitions taking their constitutional, strolling along, talking back as plain as can be. There's an aura of animated suspension to songs like "Making Flippy Floppy," "Pull Up the Roots," "Girlfriend Is Better" and "Burning Down the House": funk on an astral plane. All the instruments have a vocal and sentient quality about them (especially in the synthesizers' bent pitches and hovering tones), and they merge as if by divination with Byrne's own lithe, vehement singing. Talking drums are one thing, but *Speaking in Tongues* boasts every kind of demonstrative instrument (treated guitar, bass synthesizer, piano, electric violin); instead of merely being tuneful, they sound downright aphoristic. It's the most utopian-sounding record one could conceive of, but it never settles for the abstract effect — its uplift is just as physical as it is conceptual.

One listen to the ecstatic dance of "Pull Up the Roots," with its ardent melody and narcotic hip-hopping beat, will convince you of that. The song shows the Talking Heads at their sunniest, even though its message is laden with paradox. Embracing discontinuity ("I don't mind some slight disorder," Byrne reasons) only to transcend it through the medium of song ("And I hear beautiful sounds/Coming outa the ground/Gonna take us a

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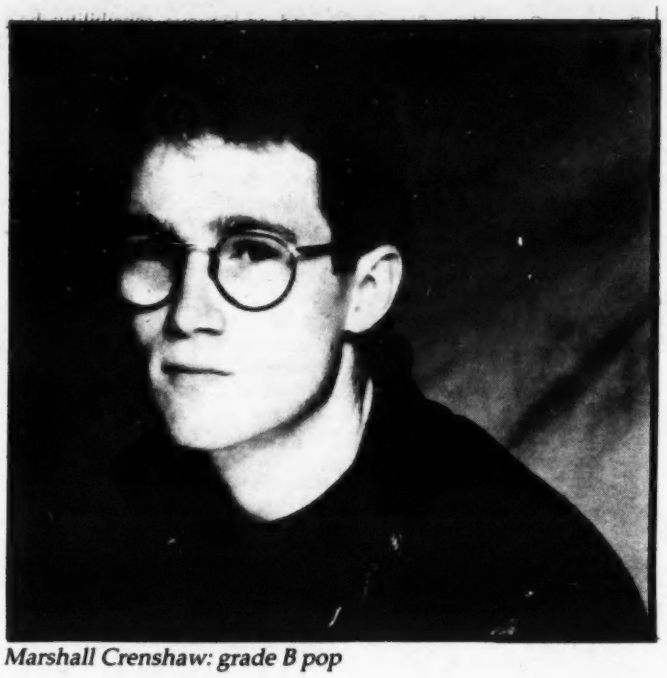

Marshall Crenshaw: grade B pop

Crenshaw

Continued from page 6

same. The reverberating jangle of guitars begins to nag, and so does the thought that these songs should matter, that they should be about Crenshaw, about us, about anything other than their own dreamy tunefulness. That's the risk one runs by emulating the likes of Chuck Berry and John Lennon: you've got to mean as much as they did. Far from being Buddy Holly reborn, Marshall Crenshaw is the Dwight Twilley of the '80s, a performer whose inspiration is sadly second-hand.

Pop music is, by definition, contemporary. Only by being timely can it become timeless. The Beatles delved into the past, but they didn't dwell on it. Creedence defied the fashions of the times but not those times themselves. The Sex Pistols nuked nostalgia. Dave Alvin's lyrics draw a bead on the present, but *Non Fiction* misfires because the Blasters' rockabilly riffs are a flintlock, not an Armalite. The only way to revive — as opposed to simply disinterring — rockabilly is to play it as it's never been played before. (Guitarist Billy Zoom does a pretty good job of that with X.) And you can't recover the unselfconscious innocence of an earlier musical era by willfully playing the *faux naïf*, as Marshall Crenshaw does. Rock and roll is continually in need of renewing without repeating itself. □

Cellars

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cussion courtesy of hotshot guest Tyrone Downie, and a lashing guitar solo from producer Barry Finnerty, "Give Us the Strength" is an ecstatic dance-floor smokah.

* * *

Papa Lou's got a brand new bag — video. Reed made an ephemeral appearance at the Rat a week ago to promote his RCA video disc, *An Evening with Lou Reed*, which was taped on the final night of his Bottom Line engagement last winter. About 300 people jammed the Rat for the free screening of the video, some clutching Reed albums in hopes of getting their hero's autograph. They had to settle for a glimpse of the singer (looking healthy and trim in a black T-shirt and jeans) and a brief speech ("Hi. . . . I'd like to say a few words about my video. . . . I really like the way it came out. I hope you do too."), since Reed was on his way home to New York City before the video even got underway.

The hour-long video disc will be available to the public next January 1 and will retail for about $40. It's a fascinating artifact of a long career, as Reed, backed by his most ferocious post-Velvets band (guitarist Robert Quine, bassist Fernando Saunders, and drummer Fred Maher), rips through a dozen songs while the camera trains obsessively on his square-jawed, pugnacious face. There are some so-so moments (a perfunctory "Sweet Jane"), but there are also some lacerating ones: an apocalyptic guitar duel between Reed and Quine on "Waves of Fear"; Reed, relaxed and smiling, on a gentle "Women"; Reed, eyes darting left and right, wrenching his guitar on "Kill Your Sons." For comic relief there's the impassive Quine (looking like the balding, shade-wearing killer in *Diva*), a quick shot of a diaphanous Andy Warhol in the audience, and some backstage closing-credit chatter in which Reed (flanked by his beaming muse/wife Sylvia) sighs that he's glad such a great set has been captured on film. (Lucky this isn't a Warner Brothers video disc, or it might've ended with Reed stuttering, "Th-th-th-that's all, folks!") The quote of the night was uttered by an RCA spokesman to the "Lou Lou Lou" chants of the Rat audience: "Lou Reed has left the building."

* * *

ODDS & ENDS. Charlie Farren and the Enemy have signed with Atlantic Records. They'll begin recording in August . . . UB40 at the Channel on the 2nd . . . Two chances to catch Dream Syndicate this week — the Inn-Square on the 2nd and the Rat on the 3rd . . . The Mike Viola Alliance play Jonathan Swift's on the 5th . . . Men Without Hats do the "Safety Dance" at Spit on the 7th . . . Don't miss Peter Tosh at the Plaza Castle on the 9th . . . There's an all-ages show at the Channel on the 10th featuring Bad Brains, 007, and Psycho; showtime is 4 p.m. That night, Livingston Taylor and Greg Greenway play outdoors at the Publick Theater, Charles A. Herter Park, Brighton; and guitarist Stevie Ray Vaughan, recently departed from pecunious David Bowie's tour band, has his say at the Paradise. □

Heads

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while/But we'll go hundreds of times"), "Pull Up the Roots" turns turbulence into benediction. "Everything has been forgiven," Byrne asserts, and he's never sounded surer of anything in his life. The humungous pseudo-tribal drums and squonking synths of "Burning Down the House" signal both its apocalyptic portents and the way it turns them on their collective ear. Issuing dire warnings ("Watch out/You might get what you're after!") and paranoid directives ("... time for jumping overboard/The transportation is here"), the song is a handbook for the self-made mystagogue. Its outrageous and covertly reassuring bulletins are cathartic, as fervent and funny as reading Rimbaud after staring down a month's reruns of *The Price Is Right* (my favorite: "People on their way to work . . . /Gonna burst into flames").

Even comparatively lightweight stuff like "Girlfriend Is Better" or "Moon Rocks" holds its own thanks to the surefooted imagination of its production. "Moon Rocks" is scarcely more than a B-52's Thomas Dolby goof, but it's so well tricked-up with radar-blip guitar and ambling funk action that only a churl could fault it. And "Girlfriend Is Better" comes on like a space-shuttle rent party, its grand machine whirs perched atop a spine-straightening groove, with friendly shout-along vocals to complete the picture. "Making Flippy Floppy," which is about dancing (literally) away your demons, is more serious business. A breathtaking confluence of Near-Eastern motif with Funkadelic throwdown, and with one of Byrne's most penetrating sermonettes ("Doctor doctor/We have nothing in our pockets/We continue/But we have nothing left to offer"), "Making Flippy Floppy" is full of a sadness it will make no concessions to. The emptiness it tells of can be shaken, Byrne implies, or anyway shaken up. "Everything is divided," but the beast can be put at bay — open your own eyes, move your feet, but stand your ground.

The resplendent "This Must Be the Place (Naive Melody)" concludes the album. Prodigiously gentle and impassioned, this song is *Speaking in Tongues*' ideal simulacrum. "Home," a pensive Byrne sings, "is where I want to be/But I guess I'm already there." It's a plaintive depiction of love and distance and the imperfect desire of the first to abolish the second — to find a place, to be completed by another. It evokes the deliverance love proposes but also the reality of a solitude not readily dispersed. "This Must Be the Place" imagines love as simultaneously an unconscious force and an act of will, in both ways a craving to be whole. To establish a homeland for the self, for selves, a place to be. As David Byrne sings in another song, "We're singing in darkness/Then we open our eyes." Amen to that. □

Dance

Continued from page 3

runs out, ideas that are attempted in thin dancy skits rather than in choreographic structuring. If Gray wants to tell stories, she should first see her way toward a more craftworthy choreographic method.

Dawn Kramer's "Intervals of Heavy Rain" was an odd pas de deux that offered almost no partnering save the dancers' absurd hanging from each other's shoulders. Set to the jungle-lush mood music of Andreas Vollenweider, it played on the old romantic notion of lovers under an umbrella, only here it was the "heavy rain" of the '80s they huddled from. This nervous, witty dance (he in Army fatigues, she in yellow summer togs) evoked the eccentricity of contemporary relationships. And the ubiquitous banana — chewed, peeled, passed mouth to mouth (no more dancing cheek to cheek?) — seemed less an overture to slapstick than a symbol for today's voracious appetites.

Kramer's "Blue Cheer," on the other hand, saw the choreography lost in the laundry, as three dancers clowned with clothes and let whole bolts of gorgeous music glide by — this was a work of no little self-indulgence, and a waste of blues singer Merle Perkins and dancers Ann Brown Allen and Clara Ramona. It didn't

help that the thrown clothes in "Cheer" were followed by flying banana peels in "Rain" and tossed nighties in "Baggage." Is this what passes for wit in Boston? Ladies, in the name of entertainment, please get serious.

Judith Chaffee (who was not guilty of throwing anything) is a choreographer in context — that is, she seems to have a clear sense of what has come before her and where she is trying to go. There is very little that looks random in her work. Chaffee's first dance, "Some and Others," had an epigraph about urban loneliness, but this wasn't necessary. As in one of those dream ballets you see in old musicals, the movement was purposeful, slowed-down — story compressed into tone. Within a pared-away syntax of kicks, contractions, and far-striding walks the dancers streamed diagonally across the stage, as if on a great conveyor belt. Notwithstanding their black and white dive-bar attire and the music by William Coble, which was stark and serial-like, it was still that cold, river-current diagonal that galvanized the dance. Through it you could feel Chaffee forcibly lifting her theme out of the literal, giving movement an almost liturgical density and drive. I wish, however, that the compelling spinning ending had arrived sooner and that the dance had gone on from there.

Chaffee's "Three Preludes" had one dancer, Ann Brown Allen; one composer, George Gershwin; and a great premise: to show off Allen in Gershwin's restless urban piano preludes. Chaffee gave Allen a daring, sensual fire-escape of steps that suggested the darker side of spare time. And Allen had miles of it. All lush musculature and long-limbed allure, Allen is as sleek and mysterious as Nefertiti's cat — and as confident: she always lands on her feet. To the second prelude she contributed sumptuous, off-balance dancing — the stuff of Suzanne Farrell.

* * *

Over at the Joy of Movement, the Northampton Company Dance Gallery (presented by the Dance Umbrella) was not doing anything particularly new, only doing it more theatrically. And it's good to see a return to stage imagery that is thoroughly conceived and costumed. Of the four works on the program (all of them thoughtfully choreographed), John Michael Wilson's "Earthen Figures" was the most striking. This dance, a study of Gauguin and his rogue muse, was voluptuously textured yet fashioned with considerable restraint. Three island girls moved in languorous succession: though reminiscent of the nymphs in Nijinsky's "L'après-midi d'un faune," they derived their movement from the static poses in Gauguin's paintings. The artist, danced by Peter Schmitz, was carried along with them, or danced against them in anguished counterpoint. Wilson seems to see Gauguin as a faun tormented both by an unrealizable ideal of beauty (portrayed by Katherine Sanderson, a posed and preening classic nude) and by his complacent, pliant Tahitian nymphs who yet remain naive and distant, in a world where he cannot join them.

This is a company that should try Yeats's "Plays for Dancers." I have no doubt that it would fulfill the poetry, invention, and magic of the text. □

Strut

Continued from page 5

entertainment obliterates social, racial, and sexual barriers — that the old popular numbers were both timely and timeless.

That's a timelessness that flits by a little too fast, as on Tony Rich's wrenchingly histrionic "Brother, Can You Spare a Dime?" "Dime" is just a dramaturgical interlude, neither evoking the solemn despair of the Depression nor ringing with contemporary irony. Who thinks of Reaganomics during Rich's hammy Jolson sobbing? Considering that the program notes for the next song, "In the Mood," coyly declare "with additional lyrics by Bette Midler and Barry Manilow," it's clear that all historical pertinence has gone out the window in favor of surefire pop-music Darwinism. Even the cocky assurance of the wartime "Beat Me, Daddy, Eight to the Bar," "Juke Box Satuday Night," and "Hit That Jive, Jack" is no more than a nostalgic wink. By asserting that we have no troubles to forget, *All Night Strut!"* makes washing our woes away a simple trick. □

Scapino

Continued from page 5

spooky affectation of a bloodthirsty goon ("guns knives whips Texas chain saws," he murmurs deliriously) is convincing and funny. Director Michael Oster must be credited for maintaining his sanity, as well as for making flying platters, unicycle riders, and chaotic mini-happenings share the stage with grace. Of course, the plot's outlandishness can't help but slosh over onto characterization and costumes alike. Giacinta, clad in a strapless tacky formal and blue tennis shoes, looks and talks like a wind-up figurine on top of a '50s wedding cake. Ottavio — whose plaid trousers are a good three inches above his ankle bones — makes even Beaver Cleaver look cool. Christopher Clavelli, as Leandro, is the suave essence of a modern and ambiguous sensibility: he's wearing a lavender jacket with shoes to match and sporting an Edd Byrnes hairdo, so it comes as something of a surprise to find that he has a girlfriend. Speaking of whom, Zerbinetta looks relatively normal in her ruffles, polka dots, and legwarmers; it's the Bumble Bee tuna-fish cans she wears around her neck that give her away. Chef Boyardee tins would have made more sense, but then logic isn't exactly the guiding force of *Scapino* — in either conceit or cuisine. □

Pinter

Continued from page 4

portray the old tramp Davies without resorting to Walter Brennan mannerisms, is untalented. But they give performances entirely too broad for Pinter's sharp edges and the tiny Lyric Stage Theater. Knickrehm, suspended somewhere between Mars and *Grease* in her red-and-leather ensemble, is all hoody agitation and attitude; Justice is a gruffly whimpering truck driver looking for Tobacco Road (which may or may not lead to Sidcup). The postage-stamp-in-the-round playing space, however, is perfect: Pinter's "room" in all its claustrophobic, insulting, symbolic glory.

But just what did director Barbara Schofield think a sex change would do for *The Caretaker*? Admittedly, since indigents and misfits come male and female, the notion is less grotesque than, say, ladies' night at *The Homecoming*. But what does it actually accomplish? To begin with, it moves this most plausible of Pinter's plays one step closer to *The Twilight Zone* — which may be the intent, considering that the mood music

Continued on page 14

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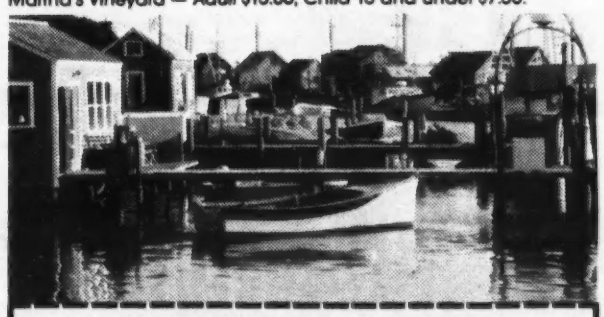

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Pinter

Continued from page 13

is melodious and spooky: the perfect accompaniment for carnage in the nursery. But one of the beauties of *The Caretaker* is that though there is obviously more to it than Pinter will admit, the play works on a realistic level. And it seems less likely, though not impossible, that a withdrawn, skittish young *woman* given to tinkering with toasters and horrified remembering of shock treatments past would rescue a stinking crone from a scuffle and bring the old vagrant home to sleep. The way Aston is dressed, in prim ankle socks and a drab suit, you may think she represents the Salvation Army; where, you may wonder, is her tambourine? And in this vaguely feminist context, her dream of carpentering registers less as that of the emasculated artist attempting to find satisfaction in something more basic than as a woman's effort to crack a traditionally male profession. Worse, Mick, who should truly threaten and throw things off balance, merely seems wigged out here (even when she's roughing up the old lady): a saucer-eyed, cockney toughette whose wild poetic riffs on redecorating are just acid trips through *House Beautiful*.

Of course, Davies's wily, self-destructive presumption transcends sexuality: here is an almost genderless old bag who not only looks each gift horse in the mouth but puts her head in its maw and then complains of the view. A sad glob of drifting human flotsam, she both seeks and is repelled by safe harbor. A loner, she cannot stand or understand the other two characters' connection; she feels compelled to play them off against each other, engineering a defeat that utterly bewilders her. And her situation, whether reminiscent of Christ's or of Adam's, should seem tragic — and universal. Who will care for the caretaker? The answer should not be: who cares? But here, with a Davies who keens and kvetches and irritates without eliciting our pity, who does?

And there is more, lots more, that's wrong. Since Pinter's abrupt rhythms are seldom approximated, much of the comedy is lost. Schofield even wreaks havoc with the play's careful orchestration, ignoring the act breaks in favor of a single, casually placed intermission. The production crawls along, utterly without tension — in particular, the pull between abrupt comedy and pathos, non-sequitur and veiled existentialism. Goodness knows, Pinter has never been known for his generous treatment of women; his female characters are like coins: heads you get the madonna, tails you get the whore. But this is no way to change the dramatist's attitude. In fact, if he gets wind of what these women are doing to his play, he may get worse. Which should be enough to give them pause. □

Pastoral

Continued from page 2

Kenner's praise in *Harper's*, for example). In the first, Sorrentino's imagination makes use of a springboard that has nothing to do with narrative: *Splendide-Hotel* follows the English alphabet rather than a storyline. The result is a surprising meditation on history, an airier *Corrosive Sublimate*. *Mulligan Stew* drags its reader through far thicker gruel. Four years in the writing, three more in finding a publisher, it reads like one of those brave but unfortunate novels that are more will than inspiration. The protagonist is an avant-garde writer who's losing his mind, and his increasingly paranoid lists, his now-awful now-decent prose, overwhelm even Sorrentino's most berserk imaginative leaps. *Mulligan* is finally inert.

Blue Pastoral appears to have learned a lesson from these two. Although as surreally various, as superficially arbitrary, as *Splendide-Hotel*, the new novel maintains very direct and simple story elements: it's about a journey, a search, and the give and take between husband and wife. And though as list-ridden and literary as *Mulligan Stew*, it's playful and invigoratingly speedy. No list goes on for five pages, as in the earlier book; indeed few chapters last longer than two or three.

The plot itself concerns coming unchained. *Blue*'s questers are Serge Gavotte ("Blue Serge" to his friends), his haglike wife, Helene, and their little boy Zimmerman. A dancing coat, a mythological beauty now losing her hair, a pop singer turned back into a thumbsucker — these people are cartoons. But then again, since when can't we root for, even care about, the heroes in cartoons? On the verge of middle age, Blue Serge has experienced an artistic calling: he wishes to play the piano. A sinister doctor urges the late-blooming artiste to go west, to seek out the Perfect Musical Phrase. Done. Serge the Sucker hauls the family off in a pushcart, and right away the plot gets freer still. One of the liveliest lists comes near the end, in a chapter that ticks off some 77 possible dramatic climaxes, should anybody want one.

It's folly from the first. Literally: Sorrentino introduces Serge with a parody of Erasmus's five-century-old joke *In Praise of Folly*. Thereafter each new place has its appropriate parody. In Washington there's a brutal demolition of Congresstalk, and outside New Orleans comes an ear-perfect outpouring of vituperative black jive. We get all manner of verse, from rhyming couplets to the French ballade. Likewise the great sloppy helpings of sex — it's a *very* blue pastoral — are made doubly enjoyable by the parodic treatment. People screw in iambic pentameter and in fractured translations from the French, as well as in the book's "standard" language, a pastiche of late-Renaissance locutions and contemporary slang: "What think you of this other posture? 'Tis loved by those who favor knocking off a quick one in the kitchen while the tuna glops and nicely browns."

Sex in fact is central to the novel's more serious purposes. To a large extent *B.P.* is simply batting practice, part exercise and part game. Certainly the book's bright zip makes a lovely contrast to this author's usual grainy mood shots. But those parodies, on closer inspection, can be seen to have a grim side. Each is rooted in prejudice: academicians sneer at women, Hoosiers at kikes and jigs, and the jive talker says of whites, "Them muthafuckas all the same anyways." But the novel's deepest concerns have to do with those two big issues Blue can't stop talking about, Nature and Time. We soon discover that the treatment of both is nonsensical. On foot and shoving along a pushcart, Blue and family cross Missouri in minutes flat; elsewhere it seems that sheep eat wild scones and crumpets, couple with newts and snakes, and excrete "tons of . . . wondrous mozzorone cheese." Sure. But here's where the sex begins to matter. It's not merely that the act suggests our animal nature and the passage of time (what doesn't?), but that the

Continued on page 16

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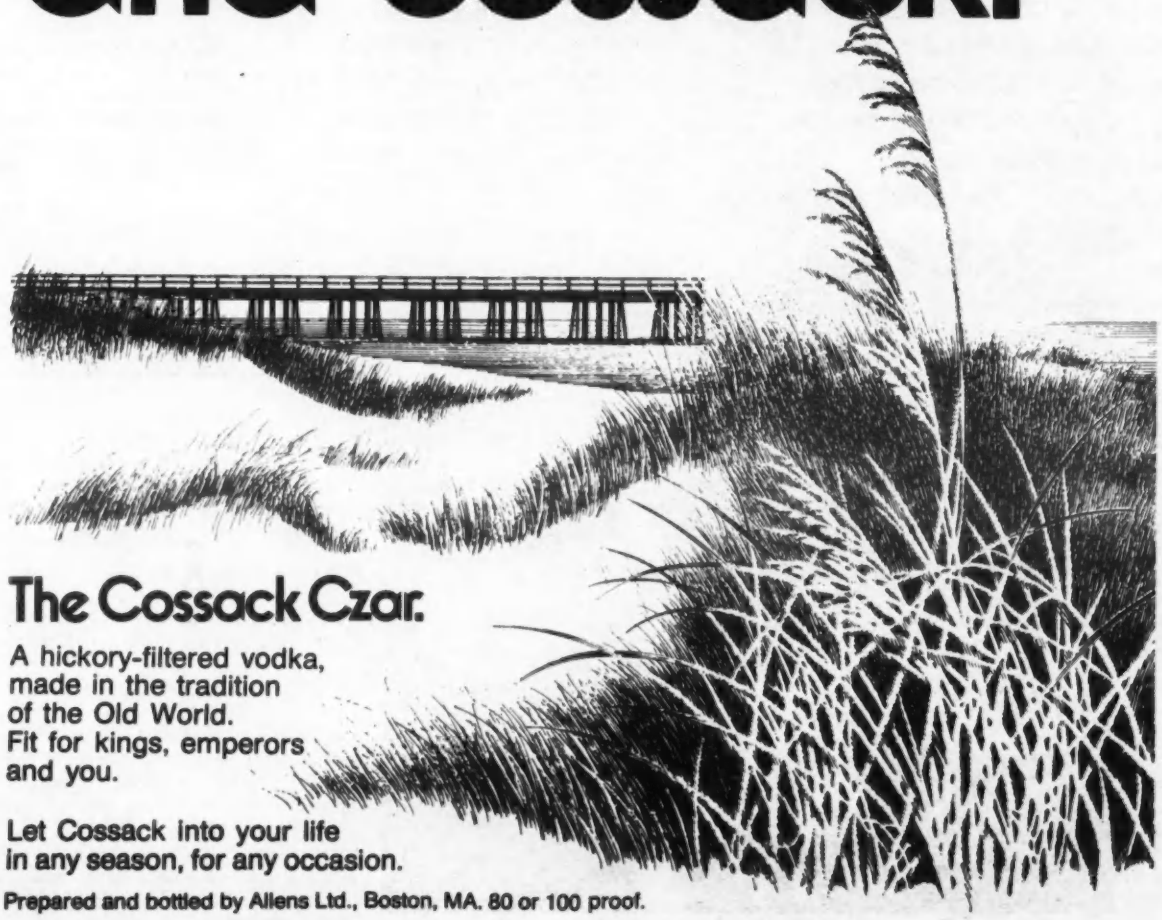

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Pastoral

Continued on page 14

politics of Blue and Helene's relationship remain consistent and recognizable. We know these cartoons: he's got his head in the clouds, and she's unfaithful.

In one sense, *Blue Pastoral* is all abstraction. The reader must steer by stylized patterns in the prose, the plot, and the characters. Its portrait of a squabbling America likewise emerges only as a leitmotif of exaggeration and fear. For all the low humor and loony tunes, for all the nasty cracks about academics, this novel demands the sort of well-prepared readership that's almost unheard of outside academia. One of the book's subtlest pleasures, for instance, is its play on the canonical works of Modernist literature: Baudelaire had his fleurs du mal, and Sorrentino here gives us les mauvaises herbes. Such in-jokes can never be redeemed, for most readers, by the lascivious potshots at contemporary society. But *Pastoral*'s artificial nature follows its own rules, as implacably as the water cycle or the laws of physics. Samuel Beckett has claimed that any word mars the silence of nature, and thus his art continually shrinks to murmurs and motionlessness. Sorrentino perceives that same silence — the emptiness of abstraction — but his response here is the opposite: madcap energy creating a madcap, surrogate world. This seems a highly American solution, a can-do Marshall Plan for replenishing an exhausted literature. Blue and Helene's moment of epiphany comes not on the shore of the Pacific but in Arizona's Painted Desert; there, at sunset, they talk over all the colors they see around them. But their conversation turns desperate as they realize that at nightfall everything will turn black.

This has happened before. Between the turn of the century and the Second World War, in Europe, there bloomed a generation of literature that insisted its own reality was greater than any other. Valéry and Proust in France, Virginia Woolf in England, Kafka in Germany, James Joyce all over — these and others founded a rigorous and anti-populist aesthetic. But this country remained largely untouched by the Modernist movement. Those Americans who were attracted to it, like Pound or Gertrude Stein, went abroad. William Carlos Williams alone managed to live on this side of the Atlantic, and he paid the price, suffering near-universal neglect till the last years of his life. What we may have seen in the last 25 years in this country, with the rise of authors like Sorrentino, is the first homegrown Modernist movement. By now the dozen or so authors who define the mode are easily listed: Barth, Barthelme, Robert Coover, Don DeLillo, William Gaddis, Gass ... Certainly critics have been trying to come up with a name for them; the most common stab lately is "Postmodernists." But it seems more useful to think of them as American Modernists applying the methods of an earlier movement to a country that's at last grown complex enough — decadent enough, if you prefer — to warrant such treatment. Whether our '60s and '70s Modernists will eventually earn their own place in literature, the way the American Romantics of the 1840s and '50s eventually carved their own niche as the Transcendentalists, remains to be seen. But certainly Gilbert Sorrentino is among the boldest working in the field. *Blue Pastoral* is an investigation of reality perversely true to itself, his best in that regard, if lacking the emotional satisfactions of one or two earlier novels. □

9 days a week

edited by Andy Gaus

SATURDAY 2

We respectfully note that **Rodney Dangerfield** is performing tonight at 5 and 9 and tomorrow at 4 and 8 at South Shore Music Circus in Cohasset. Tickets are $19.50; call 383-1400.

Saxophonist Bob Wilber readily acknowledges the influence of his former teacher, New Orleans jazz great Sidney Bechet, as one might gather from the fact that his band is called the Bechet Legacy. He's holding forth tonight and tomorrow at Sandy's Jazz Revival, 54 Cabot Street in Beverly. Tickets are $6 and $8; call 922-7515.

Jazz is also on the program, as always, at the Willow, 699 Broadway, Somerville (623-9874). Tonight's featured performer is **trumpeter Richard Hollyday** and his quintet. Pianist James Williams, a popular soloist who has often made the Willow weep, is modestly manning the rhythm section for tonight's performance. There's a cover charge of $5.

SUNDAY 3

Today there's even jazz at the Franklin Park Zoo in Roxbury, where **Allan Chase** and the members of his quartet will be let out of their cages between 1 and 3 p.m. It's free; call 442-2002.

If it's been a while since you saw something "veddy scaddy," the wait is over: tonight at midnight, the Orson Welles Cinemas unleashes its fourth annual **Fright Night** horror-film marathon, which runs nonstop through noon tomorrow. This year's line-up looks like a tasty one, too. Along with such vintage fright fare as *The Howling* and *Don't Look Now*, we're promised rare showings of Roman Polanski's *The Fearless Vampire Killers*, Michael Powell's *Peeping Tom*, and Tod Browning's superb *The Mark of the Vampire*. And what would Fright Night be without a little Roger Corman? This year, it's *The Tomb of Ligeia*, starring — who else? — the illustrious Vincent Price. Tickets are $8.95.

Now that the **Australian cinema** has arrived with a vengeance, the Somerville Theater is presenting a retrospective of the more popular recent films from Down Under. "The Last New Wave" will run every Sunday through Tuesday for the next five weeks and will feature Michael Pate's *Tim* (starring the young Mel Gibson as a retarded man) and the first (and long overdue) Boston double bill of *Mad Max* and *The Road Warrior*. This week, you can catch Peter Weir's early voodoo spooker ***The Last Wave,*** as well as ***The Chant of Jimmie Blacksmith***, Fred Schepisi's stunning tale of a one-man rampage. *The Last Wave* is being shown at 7:45 p.m., with a 3:30 matinee today; *Jimmie Blacksmith* plays at 5:30 and 9:45 p.m. Call 625-1081.

MONDAY 4

The **USS *Constitution*** is 185 years old and doesn't get out much any more, but once a year it makes a point of touring the harbor and shooting off its guns. Today is the day, from 10:30 a.m. to 1 p.m. If you haven't already received an invitation, you won't be on board, but you can watch from the Boston Waterfront or from Castle Island. Other **patriotic observances** today include the raising of the flag at 10 a.m. at City Hall Plaza, Government Center, to be followed by a parade to Cambridge Street; the reading of the Declaration of Independence at the Old State House, 206 Washington Street, at 10:30 a.m.; and oration exercises at 11 a.m. at Faneuil Hall, with the singing of the national anthem by Ernest Triplett.

TUESDAY 5

A lot of remarkably silly entertainment is available tonight.

At the lately reopened and newly renamed Wang Metropolitan Center (268 Tremont Street), the burlesque musical ***Sugar Babies,*** with Mickey Rooney and Ann Miller, offers you the opportunity to do what your grandparents used to warn your parents about. It will play through July, with tickets costing from $12.50 to $20, depending on the day; call 542-3600.

Wednesday: Shingu casts his sculpture to the winds.

Saturday the 2nd: Bob Wilber and the Bechet Legacy

Wednesday: Richard Massery and Renée Miller in Deathtrap

Tuesday: Slap Happy offers its own brand of art.

At Ryles in Inman Square, Cambridge, the comedy group **Slap Happy,** once a Boston fixture and now operating out of New York, will stage a three-night reunion, tonight through Thursday. Cover is $5; call 876-9330.

Silliest of all, *Incredible Hulk* star **Lou Ferrigno** will put in two appearances at Nine Lansdowne Street (which is located guess where), during which he will flex his fabulous muscles and create terrifying gladiatorial tableaux. Be still our beating heart. Shows are at 6:45 p.m. (for those under 20; $10) and at 9:30 p.m. (for those over 20; $12); call 536-0206.

WEDNESDAY 6

A **"wind sculpture"** commissioned for the New England Aquarium and executed by Susumu Shingu this past spring will be dedicated today. Forty-five feet tall, it will stand on the aquarium plaza (not far from the site of Ken Harrison's sculpture in the movie of *Whose Life Is It Anyway?*).

Staging a murder mystery such as Ira Levin's ***Deathtrap*** in the round is highly inconvenient: the characters can't hide anything behind their backs or disappear into invisible trap doors. Director Sherwood Collins has taken it as a challenge, though; he's opening his *Trap* tonight at the Tufts Arena Theater, on the Medford campus, for nine performances, July 6 through 9 and 12 through 16, with all shows at 8 p.m. Tickets are $6, or $5 for students and senior citizens; call 381-3493.

THURSDAY 7

The **Musical Theater Company of Cambridge** comes into existence tonight at the Agassiz Theater in Cambridge when it presents its first annual "4S Festival," with works by Stephen Sondheim, Igor Stravinsky, Richard Strauss, and Arthur Sullivan in repertory through July 24. Tickets are $12, $8 for students and senior citizens; call 495-8635.

FRIDAY 8

William Butler Yeats was entirely satisfied with the music that American composer George Antheil composed for his 1929 production of ***Fighting the Waves,*** at the Abbey Theater in Dublin; he pronounced the results to be truly Irish. Tonight, tomorrow, and Sunday at 8:30, both the play and the music will be presented for the first time in the US, at the Castle Hill Concert Barn on the grounds of the Castle Hill estate in Ipswich. Tickets are $12.50; call 356-4070 for directions, as well as information about other concerts and plays at Castle Hill this summer.

Paul Bartel, the cherubic director/star of *Eating Raoul*, made his first plunge into sick sex and violence with ***Private Parts,*** a kinky 1973 shocker about perverts in an LA rooming house. The Rear Window is presenting a rare showing of the film, and with a bonus: the return of John Waters's "The Diane Linkletter Story." The show is playing tonight and tomorrow, at 8, at the Brookline Arts Center; admission is $3. Call 277-4618.

SATURDAY 9

Redbook, formerly Cambridge's principal purveyor of pinko publications, is moving to 92 Green Street, Jamaica Plain, as of today. Tonight's bookstore-warming party begins at 9, with a disc jockey, dancing, and a cash bar. Tickets are $5; call 522-1464.

SUNDAY 10

If good songs aren't written in New England, where will they be written? The New England Songwriters Association will present its second annual marathon **Song Festival** this afternoon and evening at the Hatch Shell on the Esplanade, with tunes by 25 folk, country, and jazz songwriters from around these parts. The festival tunes up at noon, tunes out at 10, and is free; call 877-6968 or 431-7353.

Owen Gleiberman helped prepare this week's column.

Hot dots

by Clif Garboden

SATURDAY

9:00 a.m. (4) Wimbledon. The women's singles final, live.
1:00 (56) Monolith Monsters (movie). Another Lola Albright classic. Meteor lands in the Arizona desert; much terror ensues. Why mankind fears rocks.
2:00 (4) Baseball. The Baltimore Orioles vs. the Detroit Tigers, or the Seattle Mariners vs. the Toronto Blue Jays.
2:20 (56) The Mummy's Curse (movie). The juice of nine tanna leaves, ah, the pause that refreshes a team of thousand-year-old mummies. All wrapped up and nowhere to go. Lon Chaney stars.
8:00 (38) Baseball. The Sox vs. the New York Yankees.
9:00 (2) Saudi Arabia: *The Race with Time.* The second installment of this repeated three-part series on Saudi Arabia looks at the conflicts arising in a 20th-century country ruled by ancient Islamic codes. A look at the lot of women and the Saudi legal system.
10:00 (2) Flickers, part two. Arnie and his bride set off on their honeymoon, but the marriage bed turns out to be cold and lonely.
11:30 (5) Northwest Passage (movie). Heavy (for 1940) adventure yarn about a group of hearty early Americans in search of a water route to the Pacific. Spencer Tracy stars with Robert Young, Ruth Hussey, and Walter Brennan.
11:30 (38) Marriage Italian Style (movie). A 1964 comedy with Sophia Loren and Marcello Mastroianni. You know the genre, and you love it or hate it. The strangely European conceit here concerns a man's mistress of two decades who schemes her way to the altar by feigning terminal illness. Kind of like an *I Love Lucy* script with intimations of sex and death.
2:00 a.m. (5) Rock and Roll Tonight. Music from the Call, Garth Hudson, and Zebra. Simulcast with WCOZ-FM (94.5).

SUNDAY

9:00 a.m. (4) Wimbledon. The men's singles final, also live.
Noon (38) The Ipcress File (movie). The 1965 spy thriller that made it cool to wear glasses. Michael Caine stars as a bespectacled con conscripted into British intelligence to retrieve a runaway cell of the brain trust.
2:00 (38) Baseball. The Sox vs. the New York Yankees.
3:00 (2) American Playhouse: *The Great American Fourth of July and Other Disasters.* Repeated from last week. A locally filmed production based on the rambling brilliance of Jean Shepherd. America goes Fourth, proving that the small-time is often the best time you can have.
5:30 (2) World War I: *The Doomed Dynasties.* A look at the royal families of Europe in the last days of their rules.
6:00 (2) Frontline: *El Salvador.* Repeated from last week. A look at the personal tragedies wrought by the crisis in Central America.
7:00 (4) The Muppets. Jim Henson and his napery knaves are joined by guest Sandy Duncan.
8:00 (2) Cosmos: *Encyclopedia Galactica.* Carl Sagan describes Earthlings' probable close encounter of the first (or second, we were never clear on the delineation details) kind — they call us, but we can't talk back. To be repeated on Monday at 1 p.m., and on Friday at 10 p.m. on Channel 44.
9:00 (2) Masterpiece Theatre: *A Town Like Alice,* part one. The first episode of this tremendously popular Australian-produced six-part import introduces us to author Nevil Shute's worlds-apart lovers as they meet during the Japanese takeover of Malaya. This is indeed a worthy series, not just because the narrative is a novel and captivatingly desperate love story, but because scripting, acting, and production values are sufficiently high to carry the viewer through the plot's broadest leaps of coincidence. Bryan Brown (more recently seen as the loutish hubby in *The Thorn Birds*) and Helen Morse star. More skill apparent here than in your average *Masterpiece.* To be repeated at 10 p.m. on Channel 44, and on Friday at 1 and 9 p.m.
9:00 (4) The Golden Moment (movie), part one. Stephanie Zimbalist stars as a Soviet gymnast missing her US Olympic beau because Carter's called a boycott of the 1980 games.
9:00 (44) The 1982 National Roller-Skating Championships. A little stale, but great roller skating is never out of date.
9:00 (56) The March of Dimes Telethon. Hal Linden is national chairman for this year's fund-raiser to fight birth defects. Local coverage will be hosted by Joyce Kulhawik and Jack Williams.
10:00 (38) Ask the Manager. If you were stranded on a desert island with Dana Hersey, what three movies would you least like to have him explain to you? While you're thinking about that one, return with us to our serialized novel, *A Curious Tale of Old Plaster,* chapter four, "I Am Cast Among Freebooters." *Both Stymie and myself confessed to having little or no knowledge of firearms of any sort, most especially of the most unfamiliar type which Mr. Big Spider Beck now brandished in the face of attack from the overtly antagonistic individual to whom our companion had twice referred as Dingus. "Aw shoot, yo' guys ain't good fo' nothin', are ye?" exclaimed Mr. Beck. "Iffin Ah had mah boys out herah, thaid show yo' fellers a thing or three about shootin'," he continued. I was about to again express my apologies for my ignorance of Mr. Beck's weapon of choice when Stymie, who had barely spoken since we first encountered this brash gentleman in the desert region we had since learned was known as Texas, said, "Missssster Sssssspider Beck, sssssssir. I fear we are about to sssssssuffer the inevitable consssssequencssssse of being outnumbered in a conflict of this sssssor . . ." But before the warning had passed my friend's lips in its entirety, there loomed above us three gargantuan individuals dressed in a manner not dissimilar to Mr. Beck's. Each had in his possession both a pistol and a long-barreled musket, and each in turn took aim with the latter component of said arsenal at one of us. After what seemed like an eternity of being so threatened, the largest of the trio spoke, addressing our new-found companion. "Beck, yo' dearty sidewinder, yo' cut up mah fence fo' the last time. Yo' and yo' sissy friends herah ahr commin' with us." . . .* To be continued.

MONDAY

7:00 a.m. (56) The March of Dimes Telethon. Until 2 p.m.
1:00 (2) Cosmos: *Encyclopedia Galactica.* Repeated from Sunday at 8 p.m.
1:30 (38) All-Star Gold: 50 Years on the Diamond. No jewelry involved. A commemoration of All-Star Game play on this half-century anniversary of the first such contest, which was played in Chicago's Comiskey Park, July 6, 1933.
2:00 (38) Baseball. The Sox vs. the New York Yankees.
6:00 (56) Star Trek, "Requiem for Methuselah."
8:00 (2) The National Symphony July 4 Concert. Live from the very steps of the Capitol, where once were planted machine-gun nests to defend our government against Washingtonian blacks, Mstislav Rostropovich conducts the National Symphony, with singing by Leontyne Price and narration by Wilver Stargell, who's fast becoming classical music's darling former first baseman. Meant as a testament to improved times, we guess. To be repeated on Thursday at 1 p.m.

John McEnroe: when he's good, he's very very good . . .

8:00 (5) Five's Family Fourth. That big happy WCVB family whose pictures you see plastered on the backs of buses gathers together to celebrate the birth of our nation. Musical guests include the Empire Brass Quintet, Tom Rush, and Gunther Schuller and the New England Ragtime Ensemble.
8:00 (38) Mr. Smith Goes to Washington (movie). James Stewart and Jean Arthur star in the popular 1939 drama about a naive hickster moseying through the fast company of DC pols.
8:00 (56) Glory of America. Sick of patting yourself on the back yet? This should do it. The Osmonds salute this great land of ours. Why don't we let the Osmonds invade El Salvador?
9:00 (4) The Golden Moment (movie), part two. The conclusion.
9:30 (5) Why I Came to America. Joseph P. Kennedy II hosts an hour of interviews with and profiles of immigrant families.
10:30 (5) The Spirit of America. Clark Booth returns to war, with an examination of the American fighting spirit. This is not something we feel should be encouraged right now.
11:00 (38) The Twilight Zone, "Black Leather Jackets." Watch for Michael Conrad as the cop.
11:30 (56) Saturday Night Live. Lily Tomlin hosts.

TUESDAY

8:00 (56) Star Trek, "Metamorphosis."
8:00 (2) Nova: *Black Tide.* A look at the mess following supertanker *Amoco Cadiz*'s running aground and flooding Brittany with crude, plus a discussion of the possibility of future oil spills at sea. To be repeated on Wednesday at 1 p.m. and again at 10 p.m. on Channel 44.
8:00 (38) Darling (movie). Julie Christie and Lawrence Harvey star in Schlesinger's 1965 British drama featuring Christie as the poor girl who sleeps around until she lands in bed with an Italian noble. Better than it sounds. An Oscar for this for Christie.
8:00 (56) Airport (movie). The original sky-high terror trip.
9:00 (2) World: *Against Wind and Tide: A Cuban Odyssey.* A documentary tracking four 1980 Cuban refugees from Key West through refugee camps and to resettlement.
11:00 (38) The Twilight Zone, "From Agnes — With Love." Starring Wally Cox.
11:30 (56) Saturday Night Live. Steve Martin hosts.

WEDNESDAY

1:00 (2) Nova: *Black Tide.* Repeated from Tuesday at 8 p.m.
8:00 (56) Star Trek, "The Ultimate Computer."
8:00 (2) The Gina Bachauer International Piano Competition. Hosted, for reasons too unbearable to mention, by Marvin Hamlisch. The three finalists featured playing their hearts out are Diana Kacso, Alexander Kuzmin, and Michael Gurt.
8:00 (38) The Prime of Miss Jean Brodie (movie). Maggie Smith stars in the story of a Scots schoolmistress getting personal. Good enough, but they show it too often.
8:15 (4) Baseball. The 1983 All-Star Game.
10:00 (44) Nova: *Black Tide.* Repeated from Tuesday at 8 p.m.
11:00 (38) The Twilight Zone, "Spur of the Moment."
11:30 (56) Saturday Night Live. Chevy Chase hosts.

THURSDAY

1:00 (2) The National Symphony July 4 Concert. Repeated from Monday at 8 p.m.
6:00 (56) Star Trek, "Arena."
8:00 (5) The Last Ninja (movie). Can't pass up the chance to try to explain this one. An American art dealer who's been secretly trained in the ancient Japanese craft of invisibility is pitted against a group of terrorists holding captive a group of elite scientists in a Dallas skyscraper. Michael Beck and Nancy Kwan star.
8:00 (38) Who's Afraid of Virginia Woolf (movie). WSBK sure has harnessed all the warhorses this week. Liz and Dick scream and scream again in this 1966 Mike Nichols adaptation of the Edward Albee play. Revolutionarily dirty in its day, now less shocking than your average *Three's Company.*
10:00 (44) Masterpiece Theatre: *A Town Like Alice,* part one. Repeated from Sunday at 9 p.m.
11:00 (38) The Twilight Zone, "Stopover in a Quiet Town."
11:30 (56) Saturday Night Live. Richard Dreyfuss hosts.

FRIDAY

Noon (38) The Notorious Landlady (movie). For Kim Novak fans especially. A 1962 light mystery, with Jack Lemmon as a US State Department guy renting a London flat from a woman accused of killing her husband.
1:00 (2) Masterpiece Theatre: *A Town Like Alice,* part one. Repeated from Sunday at 9 p.m.
6:00 (56) Star Trek, "Court Martial."
7:30 (38) Baseball. The Sox vs. the California Angels.
8:00 (56) Fire in the Sky (movie). Another meteor lands in the American desert. What happens this time? The camera shakes a lot and people jump off their chairs. Special effects by Captain Kangaroo.
9:00 (2) Masterpiece Theatre: *A Town Like Alice,* part one. Repeated from Sunday at 9 p.m.
9:00 (5) Fly Away Home (movie). Bruce Boxleitner and Brian Dennehy star in a drama set against the Vietnam war.
10:00 (4) NBC Reports: *Central America.* The exact content of this may change before air time.
10:00 (44) Cosmos: *Encyclopedia Galactica.* Repeated from Sunday at 8 p.m.
11:00 (38) The Twilight Zone, "Queen of the Nile."
11:30 (38) Sleeper (movie). Woody Allen's sci-fi spoof with Diane Keaton. Hosted by Charles Laquidara.
11:30 (56) Saturday Night Live. Featuring the Rolling Stones.

Airwaves

by Julie White

SATURDAY

Noon to 4:30 (WGBH) Folk Heritage. Andy Nagy presents an afternoon of music of the British Isles.
2:00 (WCRB) Opera and Oratorio. Gunther Schuller conducts the St. Louis Symphony and Chorus in Paine's Mass in D, with Balthrop, Blackett, Cole, and Cheek.
4:00 (WFNX) Strictly Reggae. Featuring the music of UB40 and Johnny Osbourne, plus info on the local reggae scene.
4:00 (WGBH) The Spider's Web. Part four of Kenneth Grahame's *The Wind in the Willows.*
6:00 (WGBH) A Prairie Home Companion (live). From the World Theater, the Butch Thompson Trio, Bill Hinkley, Judy Larson, and Marya Hart.
7:00 (WBUR) Harborfest Fireworks Concert (live). From the New England Aquarium, Banchetto Musicale performs Handel's *Water* Music and *Royal Fireworks* Music, the latter synchronized to the fireworks display over Boston at 10 p.m.
8:00 (WCRB) BSO. Seiji Ozawa conducts Ives's Symphony No. 2 and Brahms's Piano Concerto No. 2, with Maurizio Pollini.
8:00 (WGBH) Fourth of July Special. A program of American music, including Peck's *Lift Off,* Persichetti's *Pageant,* Bernstein's *West Side Story* Dances, Ives's Second Orchestral Set Opus 27, Buck's *Variations on the Star Spangled Banner,* Elizabeth Larsen's *Pinions,* Miriam Gideon's *Songs of Youth and Madness,* and William Schuman's Symphony No. 3.
8:00 (WHDH) Baseball. The Sox vs. the New York Yankees.
9:05 (WUNR) On the Agenda. A look at nuclear power, with Ninu Kaushal, spokesperson for the Clinch River Breeder Reactor, and R. Murray Campbell, president of the Massachusetts Voice of Energy.
9:30 (WERS) Live at the Willow (live). Hollyday.
10:00 (WGBH) The Musical Worlds of Kurt Weill. "The Last Years." Weill faces the problem of creating true American opera. Also, those close to him in his last years talk about those years, and about the recent revival of his music.
10:00 (WUNR) Interview. Steve Morse, rock music critic for the *Boston Globe,* offers a primer for summer concertgoers.
1:00 a.m. (WDLW) Country Sessions. Con Hunley, recorded live in concert.
2:00 a.m. (WBUR) All Night Long. A patriotic jazz festival; also, Johnny Coles's rare LP *Little Johnny C.* will be heard at 3:30 a.m.

SUNDAY

7:00 a.m. to noon (WBCN) Boston Sunday Review. Laurie Cabot, the good witch of Salem, offers a summer astrological forecast; Dave Petrovsky of Fenway Sportscards assesses sports memorabilia; draft evader David Wayte discusses his legal fight with the Selective Service; Bob Adams of the Boston Job Bank talks about how to find a local job; and the "Golden Age of Radio" remembers Barry Sullivan in *The Unexpected.* Also, there's a review of WBCN's Annual Rock and Roll Rumble.
7:00 a.m. (WMRE) Sunday Public Affairs. A look at dioxin — where it comes from and its toxicity. Also, an examination of the EPA's position on the toxic-waste issue, and at assigning responsibility for toxic-waste problems.
8:00 a.m. (WBUR) Weekend Edition. An interview with Timothy Leary, plus an update on Central America.
8:00 a.m. (WHTT) Sunday Encounter. There's a talk with Boston College professor Raymond McNally, author of *Dracula Was a Woman;* an expert explains how to manage your maternity leave; a Worcester doctor discusses the effects of rock-and-roll music on hearing and describes how he takes care of the ears of rock musicians; and there's a forecast for this summer's infestation of mosquitoes and gypsy moth caterpillars.
9:00 a.m. (WFNX) Sunday Jazz Brunch. Music and talk with Jimmy Mosher.
10:00 a.m. (WICN) Pastyme with Good Companye. A special program about women in the Middle Ages, with Janetta Petkus.
1:00 (WGBH) 1983 Jefferson Lectures. Dr. Jaroslav Pelikan orates on "The Vindication of Tradition," at the Herbst Theater in San Francisco.
2:00 (WGBH) Mozart Week '83. A Mozart program: Gustav Kuhn conducts the Salzburg Mozarteum Orchestra in Symphony No. 24, Sinfonia Concertante in E-flat for Violin and Viola, with violinist Gidon Kremer and violist Kim Kashkashian, and Symphony No. 41 (*Jupiter*).
2:00 (WHDH) Baseball. The Sox vs. the New York Yankees.
3:00 (WERS) Live at Passim. Michael Cooney.
4:00 (WBRS) The Black Star Liner. "Journey: Reggae Roads to Ethiopia."
4:00 (WGBH) The Spider's Web. Part five of Kenneth Grahame's *The Wind in the Willows.*
5:30 (WZBC) Radio Theater (live). Boston College Radio Theater presents the conclusion of Jane Austen's *Pride and Prejudice.*
6:00 (WFNX) Boston Rocks. Featuring the I-Tones's new single and a new tape by Red.
6:00 (WICN) Milwaukee Symphony. Lukas Foss conducts Bach's Cantata No. 50, the Overture and Choruses from Mozart's *Idomeneo,* and Beethoven's Symphony No. 5.
7:00 (WGBH) Canticle for Leibowitz. Part 10 of this 15-part series based on Walter M. Miller Jr.'s science-fiction novel.
8:00 (WGBH) Jazzbeat from Berklee. Featuring Masahiro Ojiri and Larry Balone.
8:30 (WCRB) Sunday Opera House. Claudio Abbado conducts the La Scala Orchestra and Chorus in Verdi's *Aida,* with Ricciarelli, Obraztsova, Domingo, Ghiaurov, and Raimondi.
8:30 (WDLW) The Alabama Story. Music and conversation with this country group.
9:00 (WCOZ) Off the Record. Features REO Speedwagon.
9:30 (WERS) Metrowave (live). Arthur Slick and the Nice Girls.
10:00 (WROR) American Focus. Actors Hume Cronyn and Jessica Tandy, stars of the current Broadway play *Foxfire,* talk about ticket prices and scalping and their careers.
11:00 (WBCN) King Biscuit Flower Hour. Scandal, recorded live in Harrisburg, Pennsylvania, and Saga, recorded live in Portland, Maine.
Midnight (WCOZ) Party Out of Bounds. Features the best in local and international rock, with R.E.M., Peter Tosh, and the Lyres.

MONDAY

2:00 (WHDH) Baseball. The Sox vs. the New York Yankees.
6:30 (WMBR) Rainbow Tales. A behind-the-scenes look at how stories are recorded for this show, featuring the African folktale "Honey and Drums and a Teller of Tales."
7:30 (WCRB) Boston Pops (live). John Williams conducts a patriotic program for the Fourth of July.
7:30 (WGBH) Reading Aloud. A reading of Norma Farber's novel *Mercy Short, A Winter Journal, North Boston, 1692-'93,* which is based on the Reverend Cotton Mather's account of the infamous Salem Witch Trials. Continues each evening this week.
10:00 (WCRB) San Francisco Symphony. Edo de Waart conducts Schumann's *Manfred* Overture, Haydn's Concertante in B-flat, Sheinfield's *Dreams and Fantasies,* and Respighi's *Roman Festivals.*
11:30 (WCOZ) Rockline. Features Robert Plant.

TUESDAY

6:30 (WGBH) Chamberworks. Performances of Haydn's Symphony No. 8 (*Soir*) and Bartók's Violin Sonata No. 1.
8:00 (WCRB) Concert Hour. A Weber program: Jörg Faerber conducts the Württemberg Chamber Orchestra in the Bassoon Concerto, with George Zukerman; and Neville Marriner conducts the Academy of St. Martin-in-the-Fields in Symphony No. 1.
8:00 (WGBH) Eric in the Evening. Features highlights from a concert tribute to the late percussionist Chano Pozo held at Town Hall in New York in September, 1981. Musicians include Dizzy Gillespie, Cecil Payne, David Amram, and Paquito D'Rivera.
9:00 (WCRB) Music from Marlboro. A performance of Rachmaninov's Trio Elégiaque, Persichetti's Serenade No. 10 for Flute and Harp, and Brahms's Trio in C minor.

WEDNESDAY

6:00 (WMBR) The Scope of Jazz. Nat Hentoff and Gunther Schuller host "New Sounds in Jazz," featuring the music of Paul Chambers, Vinnie Burke, Lennie Tristano, and Shelly Manne.
8:00 (WCRB) Concert Hour. A Vieuxtemps program: Violinist Arthur Grumiaux performs Ballade et Polonaise Opus 38; and Daniel Barenboim conducts the Orchestre de Paris in the Violin Concerto No. 4, with Itzhak Perlman.
8:30 (WMFO) On the Town (live). Rock and roll with D Street.
9:00 (WCRB) Cleveland Orchestra. Sung Kwak conducts the Overture to Mozart's *The Magic Flute,* Mozart's Violin Concerto No. 3, with Christiane Edinger, and Debussy's *Prélude à l'après-midi d'un faune* and *La mer.*
Midnight (WCOZ) BBC Rock Hour. A special salute to American rock.
Midnight (WHDH) Paul Benzaquin Show. George and Kenneth Gloss of the Brattle Book Shop talk about old and rare books.
2:00 a.m. (WBUR) All Night Long. Birthday tributes to Hank Mobley, Nick Brignola, and Joe Zawinul.

THURSDAY

Noon to 5:00 (WGBH) Music America. Selections from the Concord Catalog, featuring performances by Cal Collins, Ernestine Anderson, Woody Herman, Dave McKenna, and others.
6:30 (WGBH) Chamberworks. Performances of Beethoven's Piano Sonata No. 16 and Stravinsky's Concerto for Two Solo Pianos.
8:00 (WCRB) Concert Hour. A Vaughan Williams program: the BBC Northern Singers perform *Prayer to the Father of Heaven;* the Music Group of London performs *On Wenlock Edge;* and Adrian Boult conducts the London Symphony Orchestra in the Partita for Double String Orchestra.
9:00 (WCRB) New York Philharmonic. Zubin Mehta conducts American music of the Federal era, with soprano Hildegard Behrens, as well as Schubert's Symphony No. 8 (*Unfinished*) and Schoenberg's *Erwartung.*
Midnight (WHDH) Paul Benzaquin Show. Bruce Nussbaum, author of *The World After Oil,* talks about a future without OPEC.
2:00 a.m. (WBUR) All Night Long. Happy birthdays to Billy Eckstine and Louis Jordan.

FRIDAY

4:30 (WGBH) Canticle for Leibowitz. Part 11 of a 15-part series based on the classic science-fiction novel by Walter M. Miller Jr.
6:00 (WBRS) Boston Underground. Interviews with local poets Brian George, Don Quatrale, and Kosta Demos, plus readings of their works.
6:30 (WUMB) Speaking of Folk. An exploration of the many styles and forms of the folk tradition. Today's guest is Irish singer Jack Hickey.
7:30 (WHDH) Baseball. The Sox vs. the California Angels.
8:00 (WGBH) Segovia! A series exploring the life and music of the great guitarist Andres Segovia. Today, an overview of Segovia's career. Music includes Moreno Torroba's *Arada* Fandanguillo, Tansman's Mazurka, the Bourée from Bach's Partita No. 1 for Unaccompanied Violin, Sor's Study No. 17, Turina's Fandanguillo, and Segovia's *Estudio sin luz.*
9:00 (WCRB and WGBH) BSO at Tanglewood (live). Seiji Ozawa conducts Brahms's Symphony No. 1, Richard Strauss's Four Last Songs, and Interlude and Final Scene from Strauss's *Salome,* with soprano Leontyne Price.
Midnight (WRKO) Larry King Show. Joseph Sherrick, inspector general of the Department of Defense, explains how he thinks he controls waste, fraud, and abuse in the Pentagon.

WBCN 104.1 FM	WHTT 103.3 FM
WBRS 91.7 FM	WICN 90.5 FM
WBUR 90.9 FM	WMBR 88.1 FM
WCOZ 94.5 FM	WMFO 91.5 FM
WCRB 102.5 FM	WMRE 1510 AM
WDLW 1330 AM	WRKO 680 AM
WERS 88.9 FM	WROR 98.5 FM
WFNX 101.7 FM	WUMB 91.9 FM
WGBH 89.7 FM	WUNR 1600 AM
WHDH 850 AM	

Art listings

GALLERIES

AHMED'S GALLERY LOUNGE (876-5200), 96 Winthrop St., Camb. Nightly from 5 p.m. Through July 7: paintings and pastels by John Hagel.

ALPHA GALLERY (536-4465), 121 Newbury St., Boston. Tues.-Sat. 10-5:30. Through July 8: "New Talent": paintings by Mark Meunier, David Moore, Lisa de St. Croix, and Patrick Webb.

ARNOLD ARBORETUM, in the Hunnewell Visitor Center (524-1718), the Arborway, Jamaica Plain. Mon.-Fri. 9:30-4, Sat., Sun. 10-4. Through Sept. 5: drawings and watercolors by Cynthia DeSando and Michael Grasel.

BAAK GALLERY (354-0407), 59 Church St., Camb. Mon.-Fri. 10:30-6, Thurs. 10:30-7, Sat. 11-5. Through Aug.: works by Alex MacLean, Al Capp, Lorna Massie, Abigail Rorer, Ben-David, Karen Rosenthal, Tadeusz Lapinski, Richard Klank, and Steven Branfman.

BARBARA KRAKOW GALLERY (262-4490), 10 Newbury St., 5th floor, Boston. Tues.-Sat. 10-5:30. Through July 8: Scott Hadfield, paintings on plywood.

BOSTON CENTER FOR THE ARTS, Mills Gallery (426-7700), 551 Tremont St., Boston. Tues.-Sat. noon-4 p.m. July 9-Aug. 6: Fourth Annual Boston Drawing Show.

BOSTON PUBLIC LIBRARY (536-5400, ext. 216), Copley Square. Mon.-Sat. 9-5. Through July 15: "The Changing Face of Boston.' Through Aug.: "James McBey: A Portrait of the Artist." July 5-Oct. 28: "Simon Bolivar: The Liberator."

CLARK GALLERY (259-8303), Lincoln Rd., PO Box 339, Lincoln Sta., Lincoln. Tues.-Sat. 10-5. Through Aug. 13: "Summer Light," works by 20 artists.

CONCORD ART ASSN. (369-2578), 37 Lexington Rd., Rte. 2A, Concord. Tues.-Sat. 11-4:30, Sun. 2-4:30 p.m. Admission $1. Through Sept. 11: "The Four Seasons of New England."

COPLEY SOCIETY (536-5049), 158 Newbury St., Boston. Tues.-Sat. 10:30-5:30. Through Aug. 20: "Boston Meets Boston," cityscapes by various artists.

DAVID BERNSTEIN GALLERY (267-3779), 36 Newbury St., Boston. Tues.-Sat. 10-5:30. Through July: major contemporary glass artists.

DEPOT SQUARE ARTISTS (863-1597), 1837 Mass Ave., Lexington. Tues.-Sat. 10-5. Through Aug. 20: drawings, paintings, prints, enamels, and clay sculpture by member artists.

FRAMEWORKS (868-6798), 1967 Mass. Ave., Camb. Mon.-Sat. 10-6. Tues.-Thurs. till 9 p.m. Through Aug. 4: Annual Frameworkers Show, art by Frameworks staff.

FRIENDS GALLERY (547-1267), 383 Huron Ave., Camb. Tues., Thurs., Fri. 10:30-4:30. Through July 15: collages by Giselle Maya.

THE GALLERY AT COMMUNICATIONS (523-0884), 40 Charles St., Boston. Tues.-Sat. 11-3. Through Aug. 15: pastels by Ron Markowicz.

GALLERY AT THE PIANO FACTORY (262-3633), 791 Tremont St., Boston. Wed., Thurs., Fri., 3-7. Sat., Sun., 2-5. Through July 10: paintings by Robert G. Silverman.

GALLERY IN THE SQUARE (426-6616), 665 Boylston St., Boston. Sun. noon-6 p.m., Mon. 10-6, Tues.-Fri. 10-9, Sat. 10-6. July 6-31: lithographs and serigraphs by James Coignard, Erté, and Douglas Hoffman.

GALLERY NAGA (267-9060), 67 Newbury St., Boston. Tues.-Sat. 10-5. Through July 16: "Dogs!", canine imagery in contemporary art.

HELEN SHLIEN GALLERY (267-9418), 14 Newbury St., 3rd floor, Boston. Tues.-Sat.11-5. Through July 23: sculptural reliefs by Robin Taffler.

IDEAL DINER (247-8249), 21 Huntington Ave., Boston. Through July 24: pen-and-ink drawings by Charles Baldwin.

JEWISH YOUNG ADULT CENTER (566-5946), 1120 Beacon St., suite 1-G, Brookline. Opening July 6: computer graphics by Boston-area designers.

JUDI ROTENBERG GALLERY(437-1518), 130 Newbury St., Boston. Through Aug.: paintings by Judi Rotenberg, prints by various artists.

KINGSTON GALLERY (423-4113), 129 Kingston St., Boston. Wed-Sun. 12-6. Through July 30: works by Michael Vozzella, Joann Winkler, Gerry Shertzer, Gregory Kitterle, and Tim Hawkesworth.

LONDON VENTURERS COMPANY (546-7161), 2 Dock Sq., Rockport. Mon.-Sat. 10-5, Sun. 1-5 p.m. Through July 24: glass by Steven V. Correia, representational oils by Michael B. Karas, bronzes by Katherine T. Johnstone.

MAGNUSON GALLERY (262-5252), 8 Newbury St., Boston. Tues.-Sat. 9-5. Through July 30: prints by David Salle, Richard Mock, Loisa Chase, Denis Kardon, Ida Applebroog, Terry Winters, and Robert Longo.

MOBILIA (876-2109), 348 Huron Ave., Camb. Mon.-Sat. 10:30-6. July 5-Aug. 23: kinetic sculpture by Arthur Ganson, ceramic sculpture by Wendy Bolton Rowland.

MODES (965-4244), 10 Langley Place, Newton Centre, Newton. Wed.-Fri. 10-5, Sat. 10-3. Through Aug. 15: "Neorealism," works by Estes, Cottingham, C.J. Yao, Oko, and Ott.

NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton Corner. Mon.-Thurs. 9 a.m.-9 p.m., Fri. 9-6, Sat. 11-4. July 5-31: "Ten Potters — Ten Dimensions." Reception July 6, 7:30-9 p.m. July 5-Aug. 2: "Paper Castings" by Louis Berenberg. Reception July 7, 7:30-9 p.m.

NIELSEN GALLERY (266-4835), 179 Newbury St., Boston. Tues.-Sat. 10-5:30. Through July: 19th- and 20th-century master prints, works by gallery artists.

OFF THE WALL (547-5255), 15 Pearl St., Camb. Mon.-Fri. 11-5. Through July 20: "Diminutive Art" by Michael Cornish.

PROJECT ARTS CENTER (491-0187), 141 Huron Ave., Camb. Mon.-Fri. 10-5, Sat. 1-5 p.m. Through July 15: "Images of Riverbend Park," winners of the 1982 Riverbend Photo Contest; non-silvered photographs by Nina Dudley.

PRUDENTIAL TOWER LOBBY (236-3041), Boston. Through July 22: works by members of the Society of Arts and Crafts.

ROLLY-MICHAUX (536-9898), 290 Dartmouth St., Boston. Tues.-Sat. 10:30-5:30. Through July 23: "The Amazing Puzzle Sculptures" by Miguel Berrocal.

ROMANO'S COFFEE SHOP (266-0770), 33 Newbury St., Boston. Through Sept. 25: "Le mariage des fleurs," by Iris Goldfarb.

SOCIETY OF ARTS AND CRAFTS (266-1810), 175 Newbury St., Boston. Mon.- Fri. 10-5:30, Sat. 10-5. Through Aug. 30: pottery by Jean Pierre Hsu and Sandra Wyner, works on paper by Susan Lange, handwoven rugs by Karen Gutowski. Reception July 7, 5:30-7:30 p.m.

STAVARIDIS GALLERY, 73 Newbury St., Boston. Through July 23: watercolors on paper by Steve Norton and Karen Moss.

STUX GALLERY (267-7300), 36 Newbury St., Boston. Tues.-Sat. 10-5:30. Through July 9: gallery artists show, part I.

TEN ARROW (876-1117), 10 Arrow St., Camb. Mon.-Sat. 10-6, Thurs. till 9 p.m., Sun. 1-5 p.m. Through July 2: wood-fired stoneware by Malcolm Wright, tapestries by Leslie Voiers.

WENNIGER GRAPHICS (546-7822), 19 Mt. Pleasant St., Rockport. Mon.-Fri. noon-5 p.m. Through July: drypoint seascapes by the late Philip Kappel.

WEST END GALLERY (487-2913), 145 Commercial St., Provincetown. Wed.-Mon. 11 a.m.-2 p.m. and 5-11 p.m. Through July 7: monotypes by Michael Mazur, pastels by Judith Berman. July 8-21: beach scenes by gallery artists.

WESTMINSTER GALLERY (266-6704), 132A Newbury St., Boston. Tues.-Sat. 11-6. Through July 16: glass by Lindean Mill, weavings and tapestries by Sue Lawty.

THE YANKEE GENERAL (283-4896), 275 E. Main St., Gloucester. Mon.-Sat. 10-5, Thurs.-Sat. till 10 p.m., Sun. 1-5 p.m. Through July 31: Robbie Sesen and other New England artists. Reception July 2, 1-5 p.m.

MUSEUMS

ALBERT EINSTEIN LIBRARY (536-3131), 755 Boylston St., Boston. Tues.-Sat. 10 a.m.-5 p.m. Einstein memorabilia and literature.

ART COMPLEX MUSEUM (934-6634), 189 Alden St., Duxbury. Fri.-Sun. 2-5 p.m. Admission free. Through Sept. 4: "The Shakers."

BOSTON TEA PARTY SHIP AND MUSEUM (338-1773), Congress Street Bridge, Boston. Daily 9 a.m.-8 p.m. Adults $2.25, children 5-14 $1.50, under 5 free. Replica ship and period museum; opportunity to throw tea chests overboard.

BROCKTON ART MUSEUM (588-6000), Oak St., Brockton. Tues.-Sun. noon-5 p.m. Donations requested. Currently: "Kush: Lost Kingdom of the Nile"; 19th- and 20th-century American portraits, landscapes, and graphics from the permanent collection; "New Works on Paper" by Michael Mazur and others.

CAPE ANN HISTORICAL ASSOCIATION (283-0455), 27 Pleasant St., Gloucester. Tues.-Sat. 10-5. Admission $2, students $1, under 12 free. American decorative arts and furnishings, fisheries and maritime history.

CARDINAL SPELLMAN PHILATELIC MUSEUM (894-6735), 235 Wellesley St., Weston. Sun. 2-5 p.m., Tues.-Thurs. 10 a.m.-4 p.m. Donations requested. Stamps, postmarks, etc.

DANFORTH MUSEUM (620-0050), 123 Union Ave., Framingham. Wed.-Fri. noon-4:30 p.m., Sat. and Sun. 1-4:30 p.m. Admission free.

DECORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln. Tues.-Fri. 10-5, Sat. noon-5, Sun. 1:30-6. Admission $1.50, children and seniors 50¢. Through Sept. 11: "Art of the State 1983," fellows and finalists of the Artist Foundation's fellowship program.

HAMMOND CASTLE (283-2080), 80 Hesperus Ave., Gloucester. Mon.-Sat. 10-4. Admission $3, seniors $2, under 12, $1. A re-creation of a medieval castle housing a collection of Roman, Medieval, and Renaissance art. Through Sept. 30: Polish theater posters by Jan Lenica, Jozef Mroszczak, Franciszek Starowieyski, and others. Candlelight tours Wed. evenings through Aug.

HIGGINS ARMORY MUSEUM (853-6015), 100 Barber Ave., Worcester. Tues.-Fri. 9-5, Sat. and Sun. noon-5 p.m. Admission $2, seniors and under 16 $1. Through Aug. 31: "Spirit of the Samurai, 1630-1930."

INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston. Tues., Thurs., and Fri. 11-7, Wed. 11-8, Sat. and Sun. 11-6. Admission $2, students and seniors $1, children 50¢.; free Wed. Drop-in workshops Saturdays at 2 p.m.; free with gallery admission. Through Aug. 14: "Boston: Now" (part II), works by 27 artists.

JOHN F. KENNEDY LIBRARY (929-4539), Columbia Point, Dorchester. Daily 9-5. Admission $1.50, under 16 free. JFK photographs, audio-visual presentations, and memorabilia, including his rocking chair. Through Sept. 5: "Book of Kells" tapestries by the Kerry Weavers.

LOWELL MUSEUM (459-6782), at the Whistler House, 243 Worthen St., Lowell. Tues.-Sat. 1-4 p.m. Admission $1. Through June 24: 25 New England weavers.

LYNN HISTORICAL SOCIETY (592-2465), 125 Green St., Lynn. Mon.-Fri. 1-4 p.m. Donations requested. Through Sept.: "From Persecution to Prosperity: The Quakers of Lynn."

MUSEUM OF FINE ARTS (267-9300), Boston. Tues.-Sun. 10-5, Wed. till 10; West Wing only: Thurs. and Fri. till 10. Admission $3.50 when entire museum is open; $2.50 when West Wing only is open; under 16 free; $2.50 for the elderly; free on Sat. 10 a.m.-noon. Through Aug. 7: 20th-century American paintings from the Lane Collection. Through Aug. 14: photographs by Carleton E. Watkins.

MUSEUM OF OUR NATIONAL HERITAGE (861-6550), 33 Marrett Rd., Lexington. Mon.-Sat. 10-5, Sun. noon-5:30 p.m. Currently: "The Communal Societies of Ephrata and Economy, PA," "First Lady Gowns," "Armenians Through The Camera's Eye," "American Volunteer Firemen."

MUSEUM OF SCIENCE (742-6088), Science Park, Boston. Mon.-Thurs. 9-4, Fri. 9 a.m.-10 p.m., Sat. 9-5, Sun. 10-5. Adults $5, students $4, seniors and children $3; Fri. evenings after 5 p.m., half price. Current exhibits: "Kites of the World," "Marine Mammals of the World," "Chemistry of Instant Color Film," "The Human Hand," "Playground Physics." In the planetarium (50¢ extra): "Springtime of the Universe," "Stars of the Season." Fri., Sat., and Sun. evenings: *The Beatles* and *Close Encounters with John Williams,* laser shows; tickets $4, under 13 or over 65, $3; call 367-6560.

MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (442-8614), 300 Walnut Ave., Roxbury. Tues.-Sun. 1-5 p.m.

PAUL REVERE HOUSE (523-1676), 19 North Sq., Boston. Daily 10-4 p.m.

PEABODY MUSEUM OF SALEM (745-1876), East India Square, Salem. Mon.-Sat. 10-5, Sun. and holidays 1-5. Adults $2; students and seniors $1.50, under 16 $1. Currently: "Dogwatch and Liberty Days," "Chinese Export Porcelain," paintings by Sara Weeks Peabody, shop signs of Japan.

USS CONSTITUTION MUSEUM (426-1812), Charlestown Navy Yard. Daily 9-6. Admission $3, seniors $1, under 16, 50¢. Currently: "Isaac Hull: A Forgotten American Hero."

WORCESTER ART MUSEUM (799-4406), 55 Salisbury St., Worcester. Tues.-Sat. 10-5, Sun. 1-5. Adults $1.50, children $1, free Wednesdays. Through July 10: Herbert Barnett retrospective.

PHOTOGRAPHY

C.A.G.E. (437-9015), 557 Tremont St., South End, Boston. Thurs.-Sat. noon-6 p.m. Through July 3: "The Theatre Project", photographs by Chris Walker.

CLARENCE KENNEDY GALLERY (577-5177), 770 Main St., Camb. Tues.-Sat. 11:30-5:30. Through July 29: "From My Window and Other Reminiscences" by André Kertész.

COOLIDGE CORNER BRANCH LIBRARY (277-0579), 31 Pleasant St., Brookline. Mon. 10-6, Tues.-Thurs. 10 a.m.-9 p.m., Sat. 11-5:30. Through July 14: "Interiors Transformed," before-and-after views of an apartment by Terry Crystal and Susan Hershey.

DESIGN COLLABORATIVE (269-1782), 205 A St., Boston. Tues.-Fri. 11-5. Through July 31: photographs by Chris Blanchard, Deborah Boates, Jean-Marie Caruso, Ken Raynor, Ralph Mercer, and Sylvia Taccani.

FIELD GALLERY, opposite Alley's General Store, West Tisbury, Martha's Vineyard. Through July 9, 11 a.m.-5 p.m.: color photographs by Bill Armstrong. Reception July 3, 5-7 p.m.

FRANKLIN INSTITUTE OF BOSTON (423-4630), 41 Berkeley St., Boston. Mon.-Fri. 9-4. Through Aug.: student projects of the '60s and '70s.

LEE GALLERY (227-9810), 119 Charles St., lower level, Boston. Mon.-Fri. 10-6, Sat. 10-5, Sun. 1-5 p.m. Through July 30: "Early Photographs of the American West" by Carleton Watkins.

STATE STREET BANK, 225 Franklin St., Boston. Through Aug. 31: "View from Banner Hill," photographs by Gordon W. Thomas from the Cape Ann Historical Assn.

SCHOOLS AND UNIVERSITIES

BOSTON COLLEGE

Barry Pavilion (969-0100, ext. 4295), 885 Centre St., Newton. Tues.-Fri. 11-4, Sun. 1:30-4. Through Sept. 14: selections from senior projects.

BOSTON UNIVERSITY

Student Union, 775 Comm. Ave. Mon.-Fri. 10-4. Through Aug. 5: "4 Directions in Clay."

HARVARD UNIVERSITY

Fogg Museum (495-2387), 32 Quincy St., Camb. Mon.-Fri. 9-5, Sat. 10-5, Sun. 1-5 p.m. Closed July 4. Admission $2, students and seniors $1, under 18 free. Through July 13: Japanese prints of Kabuki actors. Through July 24: Aubrey Beardsley drawings. Through July 31: paintings, drawings and prints by James McNeill Whistler. Through Sept. 6: Chinese bronzes from the Arthur M. Sackler collection. Through Sept. 11: American 18th- and 19th-century painting.

Museum of Comparative Zoology (495-2463), 26 Oxford St., Camb. Mon.-Sat. 9-4:30, Sun. 1-4:30 p.m. Admission $1.50, under 15, 50¢. Through Sept.: photographs of butterflies by Naomi Pierce and Jason Weintraub.

MASS. COLLEGE OF ART (731-2340)

Carreiro Gallery, 26 Overland St., Boston. Mon.-Sat. 9 a.m.-9 p.m. Through July 31: paintings an ddrawings by Bernard LaCasse. Reception July 6, 5-7 p.m.

MASS. INSTITUTE OF TECHNOLOGY

Margaret Compton Gallery (253-4444), building 10, room 150. Through Sept. 16: ship designs by Nathanael G. Herreshoff of Bristol.

MIT Museum (253-4444), 265 Mass. Ave., Camb. Mon.-Fri. 9-5. Admission free. Through Aug.: "Math in 3-D," three-dimensional motorized sculptures by Morton C. Bradley Jr. Through Aug. 15: paintings by Gyorgy Kepes. Through Sept.: traditional Chinese landscapes by Zen Zuh Li.

NORTHEASTERN UNIVERSITY

Dodge Library, 2nd floor, 360 Huntington Ave., Boston. Mon.-Fri. 9-5, Sat., Sun. 1-5 p.m. Through July 22: student show.

RHODE ISLAND SCHOOL OF DESIGN (401-331-3511)

Museum of Art, 224 Benefit St., Providence, RI. Wed.-Sat. 11 a.m.-4 p.m. Admisison $1, seniors 50¢, under 18, 25¢. Through July 30: "40 Years of Photojournalism." Through Aug. 20: "Visions of the East." Through Aug. 27: bronze and clay sculptures, formal gardens. Through Sept. 25: large-format contemporary art. Through Oct. 2: jade, bronze, and stone from the John M. Crawford Jr. Collection.

Woods-Garry Gallery, 62 Prospect St., Providence, RI. Mon.-Fri. 11 a.m.-3 p.m. Admisaion free. Through July 14: American history murals.

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top 40 Rock 'n Roll No Cover!!!
MOTION
Big Band Cover Rock & Roll
Mon., July 4
Roger Greenawalt Presents
DEAD AIR
Cabaret Night
Tues., July 5
GREEN LIGHT GO
DISGUISES
A.K.A.
Best of Showcase-Wed., July 6
★ OPEN BAR ★ & No Cover for Men from 7:30-9 p.m.
MEN'S NIGHT!
THE PACK and WILD STARES
Emceed & Taped Live by
WFNX DJ Andy Geller
Thurs., July 7 2-4-1 Drinks from 8-11
PRIME MOVERS
UNATTACHED
HOPELESSLY OBSCURE
Fri., July 8

Charlie Farron & enemy
with The Lifters
Sat., July 9
WBCN Rumble Finalist
'TIL TUESDAY
with LIZZIE BORDEN & THE AXES
UPCOMING EVENTS
Fri., July 15
Berlin Airlift
Sat., July 16
MIDNIGHT TRAVELER
Fri. & Sat., July 22 & 23
LINES
Last Boston Appearance before Bermuda tour
Jumpin' Jack Flash is available for functions and private parties.
Call for info: 536-2537.
— Proper Dress Required —

The Tam
Sun., July 3
BIG SIXTEEN
Mon., July 4
CITY EDITION
Tues., July 5
THE BAND THAT TIME FORGOT
Wed. July 6
BENNY & THE BIGNOTE
Thurs., July 7
SECRET ADMIRERS
Fri., July 8
11TH HOUR
Sat., July 9
Music starts at 9 p.m.
JACK SMITH & ROCKABILLY PLANET
Sun., July 10
LUTHER "GUITAR JR." JOHNSON
with RON LEVY
Try our quieter side
taped music &
homecooking
DINNER
Tues.-Fri. 5:30-9
Sat. Pizza 2-9
BRUNCH
Sun. 11:30-3
1648 Beacon St.,
Brookline
277-0982

Listings

To place a listing: bring it or send it to Listings, Boston *Phoenix*, 100 Mass. Ave., Boston 02115 by Monday before the Saturday when it should appear; each issue's listings run from that Saturday to Sunday of the following weekend. **We can't take any listings over the phone.** There is no charge, but your copy is subject to our revision and to space limitations. Include information on the time, date, place, and nature of your event, and how much it costs. (If it's free, specify "free" or "no charge.") **Without price information we can't print your listing.** Theater listings are separate; send them to "Play by Play," c/o David Edelstein. Classes, courses, workshops, and seminars are not listed here: call *Phoenix* Classifieds at 267-1234 to take out an ad under "Instruction." We welcome photographs for possible inclusion, but can't be responsible for returning them.
NOTE: ABSOLUTE LISTINGS DEADLINE IS MONDAY AT 5 P.M.

AID

PHONE NUMBERS

EMERGENCIES

BOSTON POLICE: 911
BROOKLINE POLICE: 734-1212
CAMBRIDGE POLICE: 911
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2335
BOSTON FIRE: 536-1500
BROOKLINE FIRE: 232-4646
CAMBRIDGE FIRE: 876-5900
SOMERVILLE FIRE: 623-1580

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: call 911
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
CAMBRIDGE AMBULANCE: 861-3400
METRO AMBULANCE: Boston 288-6700, South Shore 843-2600
CAMBRIDGE CITY HOSPITAL: 498-1000
CONTACT (244-4350,) counseling, befriending, crisis intervention and referral, 24 hours.
MASS. GENERAL HOSPITAL: 726-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 424-4075
BETH ISRAEL HOSPITAL: 735-3337
BRIGHAM AND WOMEN'S HOSPITAL: 732-5636
POISON AND INFORMATION CENTER: 232-2120
PROJECT PLACE HOTLINE: 267-9150, 24 hours
RAPE CRISIS CENTER, 24-hour hotline: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 782-7000

Because of space limitations, the rest of our **"Aid"** listings will appear once a month. Look for them in our July 26 issue.

CHILDREN

BOSTON CHILDREN'S THEATER presents *Pinocchio*, July 8 at 11 a.m. at the Artesani Playground, Soldiers Field Rd., Brighton. Free; call 277-3277.
CABOT STREET CINEMA THEATER (927-3677), Beverly, presents Marco the Magi and Le Grand David Sundays at 3 and 8:15 p.m. Adults $5.50, under 12, $3.75.
CHILDREN'S MUSEUM (426-8855), Museum Wharf, 300 Congress St., Boston. Mon.-Sun. 10-5, Fri. till 9 p.m. Adults $4; children and seniors, $3; Fri. 6-9 p.m. free; Tues.-Fri. 2-5 p.m. half price. July 2 at 1 p.m.: Harborfest. Through July 4: "Children's Visions of the Sky and Outerspace," children's art exhibit. Movies at 1 and 2 p.m., July 4-8: "City Awakens and City at Night," "Country Mouse/City Mouse." Friday-night performances at 7 and 8 p.m: tickets 75¢; museum admission free. July 8: Troubadour, with Victor Cockburn and Judith Steinberg.
CRANBERRY WORLD (747-2350), Water St., Plymouth, is open daily, 9:30 a.m.-5 p.m.; free admission. July 10 at 2 and 3 p.m.: Buckfield Leather 'n' Lather Traveling Variety Show.
DETOURS, excursions for kids 11-16, sponsored by the Children's Museum. Advance reservations required (426-6500, ext. 240). Each trip $4. July 7 at 9 a.m.: Saugus Iron Works. July 12 at 9 a.m.: Mt. Auburn Cemetery. July 14 at 9:30 a.m.: Stone Zoo. July 20 at 9:30 a.m.: Peddock's Island. July 27 at 9 a.m.: Ice Cream Factory.
DIAL-A-STORY is sponsored by the Newton Junior Library, 126 Vernon St., Newton. Call 552-7148.
DRUMLIN FARM (259-9807), sponsored by the Mass. Audubon Society, South Great Rd., Lincoln, offers outdoor and farming activities, Tues.-Sun. 9-5. Hayrides Sundays 1-3 p.m., 50¢ extra. Admission $3, under 15 and seniors, $1.50. July 3 at 2:30— p.m. "Arctic 4th of July," how Eskimos celebrate Independence Day. July 10 at 2:30 a.m.: meet an animal.
FRANKLIN PARK ZOO (438-3662) is open daily, 10 a.m.-4:30 p.m. Admission free. Zebras, antelopes, camels, llamas, birds.
LOON AND HERON THEATER presents *In a Deep Dark Wood*, July 9 at 10:30 a.m. at DeCordova Museum, Sandy Pond Rd., Lincoln. Tickets $3; call 259-8355.
MUSEUM OF FINE ARTS (267-9300, ext.300), 465 Huntington Ave., Boston, offers children's activities Wed. and Thurs., 2-3:15 p.m. Museum admission $3.50. July 6 and 7: Egyptian mummies.
NEW ENGLAND AQUARIUM (742-8870), Central Wharf, Boston. Mon., Tues., and Thurs. 9 a.m.-6 p.m., Wed. and Fri. 9 a.m.-9 p.m., Sat., Sun. and holidays 9 a.m.-7 p.m. Adults $5, under 15, $3, students and seniors $4. July 6 at 2 p.m.: dedication of outdoor wind sculpture on Aquarium plaza.
NEWTON JUNIOR LIBRARY (552-7157), 126 Vernon St., Newton, presents free children's films Tues. at 2:30 p.m.
NEWTON PARKS AND RECREATION DEPT. sponsors a "Kids' Morning," July 4 starting at 10 a.m. at the Newton Center Playground, Tyler Terrace, Newton. Pet parade, doll carriage promenade, relay races, ice cream. Event will be canceled if it rains; call 552-7120 for more information.
PUPPET SHOWPLACE (731-6400), 32 Station St., Brookline Village, presents puppet performances Sat. and Sun. Admission $2.50. July 2, 3, 8, 9, and 10 at 3 p.m. only: *Bingo, the Circus Dog*, by Paul Vincent-Davis.
SOMERVILLE PUBLIC LIBRARY (623-5000) presents a children's film, *The Adventures of Nils*, July 6 at 3 p.m. at West Branch, 40 College Ave., Somerville; July 7 at 3 p.m. at East Branch, 115 Broadway, Somerville, and July 8 at 3 p.m. at the Central Library, 79 Highland Ave., Somerville. Free.
STONE ZOO (438-3662), off Rte. 93, exit 8, Stoneham. Daily 9 a.m.-5 p.m. Donation $2, seniors and children $1. Gorillas and orangutans, tigers, lions, and zebras. Free parking.
TOM SAWYER, as adapted by Robert Teague, will be presented by the Children's Repertory Theater of Cape Cod, July 2 and 9 at 10:30 a.m. and July 3 and 6 at 7 p.m. at St. Peter's Parish Hall, 11 Prince St., Provincetown. Adults $3, children $2; call 487-2792 or 487-1265.
TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Milton, offers nature activities for children. Admission $1, children 50¢. July 2, 3, 4, 9, and 10, 10 a.m.-4 p.m.: "Animal 'Tools.' " July 9 and 10 at 10:30 a.m.: story time.
WORCESTER STATE SUMMER THEATER presents the Kitchen Sink Mime Theater, July 6 at 9:30 a.m., 11:30 a.m., and 1:30 p.m. in the Campus Center Auditorium at Worcester State College, 486 Chandler St., Worcester. Tickets $1; call 793-8015.

CLUBS

THE ATRIUM (491-3745), 50 Church St., Camb. Music Wed.-Sat. Proper dress; no cover. Wed. and Thurs.: Semenya McCord Quartet. Fri. and Sat.: Jaime Baum Quartet. Mon. and Fri. happy hour, 5-8 p.m.: James Brough.
AVEROF (354-4500), 1924 Mass. Ave., Camb. Music and belly dancing nightly from 7:30 p.m. No dress code; no cover charge.
BELOW DECKS (267-8165), 745 Boylston St., Boston. Entertainment nightly from 9 p.m. No cover or minimum. Proper casual attire. Tuesdays: John and Marshall. Wednesdays: Gary Luciano & friends, comedy.
BLACKBURN TAVERN (263-9108), 2 Main St., Gloucester. July 2: Cold Shoulder. July 3 and 4: Side by Side. July 6: Barry Michaud. July 7: Little Sister. July 8 and 9: Luther Guitar Jr. Johnson. July 10: Reggae Sunday.
BRADFORD HOTEL (542-4885), 275 Tremont St., Boston.
BUNRATTY'S (254-9804), 186 Harvard St., Allston. Large dance floor and separate game room. Cover $1. July 2: the Zone.
CANTONE'S (338-7677), 69 Broad St., Boston. New wave.
CAPUCINO'S (527-2440), 1114 Beacon St., Newton. Casual dress, no cover. Wednesdays through Saturdays through June: Beth Sass, piano and vocals.
CASK AND FLAGON (536-4840), 62 Brookline Ave., Kenmore Sq., Boston. Casual attire, cover varies. Entertainment nightly at 9:30 p.m.
THE CHANNEL (451-1905), 25 Necco St., Boston. July 2: UB40, Major Thinkers. July 3: reggae with Johnny Osborne, Michael Prophet, Barbara Page, Lone Ranger, Sister Judy, Black Slate, Emperor's Choice, Evertone Hi-Fi. July 5: the Memos, Big Tall Wish, Legend, Iceburg. July 6: Ministry, Blackouts. July 7: Johnny Rivers, the Reflectors. July 8: the Neighborhoods, the Dangerous Birds, Unattached. July 9: New Models, Peter Dayton, Prime Movers. July 10: Bad Brains, 007, Psycho.
CHET'S (523-9298), Causeway St., North Station, Boston. July 2: Noonday, Underground, the Flies, Scruffy the Cat.
CHRISTOPHER'S RESTAURANT AND PUB (876-9180), 1920 Mass. Ave., Camb. Weekend cover. Jazz brunch Sundays, noon-3 p.m.: Tad Hitchcock and friends. July 2: Little Jimmy & the

Homewreckers.

CITILOFT (265-2616), 348 Congress St., Boston. July 2 and 9: dance party.

CITYSIDE RESTAURANT AND BAR (742-7390), 282 Faneuil Hall Marketplace, Boston. Sundays: Panama & the Judge. Wednesdays: North Shore A Cappella, oldies.

THE CLUB (491-7313), 823 Main St., Camb. July 2: Armed Forces, Wrathchild, Mace.

CLUB CASABLANCA (876-0999), 40 Brattle St., Harvard Sq., Camb. (downstairs). Tuesdays from 9 p.m.: Joan Borowitz Comedy Showcase, no cover.

CLUB CASINO (603-926-4300), Hampton Beach, NH. July 2: Robert Palmer, Berlin Airlift ($9.50-$10.50). July 3: the Stompers, Robin Lane & the Shake ($8.50-$9.50). July 5: Dave Edmunds, Robert Ellis Orrall ($9.50-$10.50). July 7: Leon Russell, Boston Rockabilly Music Conspiracy ($8.50-$9.50). July 8: Men Without Hats, Til Tuesday. ($7.50-$8.50). July 9: Arlo Guthrie & Shenandoah ($8.50-$9.50). July 10: Randy & the Rainbows, the Chantels, the Willows, the Valentinos, Larry Chance & the Earls.

CLUB DALLAS (595-9455), 604 Lynnway, Lynn. Live oldies and rockabilly bands Wed.-Sun., DJ Wed.

CLUB SODA (783-8090), 1239 Comm. Ave., Boston. Dancing nightly.

CLUB III (623-6957), 608 Somerville Ave., Somerville. Entertainment Thurs.-Sat.

COLONNADE HOTEL. Café Promenade (424-7000), 120 Huntington Ave., Boston. Pianist Rick Kuethe plays Tues.-Sun., 7-10 p.m. The **Bar at Zachary's** (261-2800) features pianist Rick Kuethe, Mon.-Thurs., 5:30-7 p.m., and the Irene Castle Trio Mon.-Sat. 9 p.m.-2 a.m.

COMEDY CONNECTION (338-8827 or 648-8700), Backstage at the Charles Playhouse, 76 Warrenton St., Boston. Tues.-Sun., 9 p.m., with open mike nights Tues. and Wed. June 18: Jim Samuels.

COMPASS LOUNGE (398-3668), Rte. 28, S. Yarmouth.

COPLEY PLAZA HOTEL (267-5300), Copley Sq., Boston. Pianist Suzanne Davis and bassist Marshal Wood appear Mon.-Sat., 9 p.m.-1 a.m. in **Copley's Bar.**

COPPERFIELDS (247-8605), 98 Brookline Ave., outside Kenmore Sq., Boston. Casual dress, cover varies. Entertainment nightly from 10 p.m. Sundays: Northern Tier.

CYBELE (523-1126), 240 Commercial St., Boston. Piano music nightly.

DAVID'S COMEDY CASTLE (964-7204), hosted by David Brezniak, Saturdays at 9 p.m. at the Steak Place, Rte. 9, Chestnut Hill, opposite Chestnut Hill Cinema.

DING HO (661-7700), 13 Springfield St., Inman Sq., Camb.

ED BURKE'S (566-9267), 808 Huntington Ave., Boston. July 8: the Eyes. July 9: the Fabulous Roys.

FANTASIA LOUNGE (354-0285), 617 Concord Ave., Camb. Thurs.-Sun.: pianist LuAnn Pallazola.

THE FIVE SEASONS (524-9016), 669 Centre St., Jamaica Plain. Folk.

THE FLYING MACHINE (742-7630), Holiday Inn, Govt. Center, 5 Blossom St., Boston, 15th floor. Live music Tues.-Sat.

THE GATHERING (823-6555), Rte. 140, Norton-Taunton line.

GLASSHAT LOUNGE (569-1100), above Mamma Catina, 160 London St., East Boston. Jazz-swing music Wed.-Mon.

GREAT SCOTT (566-9014), 1222 Comm. Ave., Allston. Every Mon.: Bruce & Marshall Rock 'n' Roll Duo. July 2: 11th Hour Band. July 3: Honey & the Suburbans.

GREEN ST. STATION (524-7939), 131 Green St., Jamaica Plain. Every Thurs.: the Copy Kittens. Tues. through June: Fat City. Wed. through June: Steve Phillips & Dancing. Thurs. through June: the Copy Kittens.

THE GROG (465-8008), 13 Middle St., Newburyport. Tuesdays: hoot with Doug Johnson. July 2: Back in Action. July 3: Natural Boogie. July 6: Tremendous Richard. July 7: Peter Hostage Band. July 8 and 9: Cold Shoulder. July 10: Charlie Bechler Trio, Jamie Baum.

THE GROUND ROUND (247-0500), Prudential Center, Boston. No cover. July 8 and 9: Northern Tier.

HOLIDAY INN (875-6151), 30 Worcester Rd., Rte. 9, Framingham. Wednesdays through Saturdays: guitarist-vocalist Vance Gilbert.

HOTEL SONESTA (491-3600), 5 Cambridge Parkway, Camb.

HYATT REGENCY (492-1234), 575 Memorial Drive, Camb. In the Pallysadoe Lounge, Fri. and Sat.: Bert Seager Jazz Quartet.

INN-SQUARE MEN'S BAR, ladies invited (491-9672), 1350 Cambridge St., Camb. July 2: Dream Syndicate, Children of Paradise. July 3: the Decentz. July 4: Peter Dayton Band.

JACKS (491-7800), 952 Mass. Ave., Camb. July 2: the Neighborhoods, Men & Volts. July 4: Common Denominator. July 1-4-5, Cola. July 6: the Donnie Thayer Band. July 7: the Buddy System, 3 Hands. July 8: Angry Young Bees, Arthur Slick & the Nice Girls.

JASON'S (262-9000), 131 Clarendon St., Boston. Wed.-Sat.: piano & vocals by Mike Isaacs.

JONATHAN SWIFT'S (661-9887), 30 Boylston St., Harvard Sq., Camb. July 2: I-Tones. July 3: Lenky Roy, Zion Initation. July 5: Mike Viola Alliance. July 6: Flora Purim & Airto, Tropical. July 7: Lonnie Brooks, Duke Robillard. July 8: Max Creek (Grateful Dead covers). July 10: Calabash, reggae.

JONATHAN'S (744-4328), 143 Washington St., Rte. 114, Salem. New-wave bands every Thursday.

JUMBO'S (623-8177), 1133 Broadway, Somerville. July 2: Robert Ellis Orrall, Robert's Station, Third Stage.

JUMPIN' JACK FLASH (536-2509), 88 Queensberry St., Boston. Proper dress required. July 2: the Dark, Someone & the Somebodies, the Buddy System. July 3: Motion. July 4: Dead Air. July 5: Green Light Go, Disguises, AKA. July 6: the Pack, Wild Stares. July 7: Prime Movers, Unattached, Hopelessly Obscure. July 8: Charlie Farron & the Enamy, the Lifters.

KINVARA PUB (254-9737), 34 Harvard Ave., Allston. Fri. and Sat., $1 cover. July 2: Joe Val & the New England Bluegrass Band.

LANDMARK CAFE (227-9660), 300 North Market Building, Faneuil Hall Marketplace, Boston. Live entertainment nightly. Sun.-Tues.: Lobster. Wednesdays: Bill Payne Boston Jazz Band. Thurs.-Sat.: Waterfall.

LOGAN AIRPORT HILTON (569-9300), East Boston. Dancing; no cover or minimum. Al Vega Trio, Mon.-Sat. Talent showcase Fridays.

MARK'S PUB (924-9728), 5 Spring St., Watertown. Folk, bluegrass, traditional, and original acoustic music; cover $2-$3.

MARRIOTT HOTEL, (227-0800), Long Wharf, 296 State St., Boston. Rachael's Lounge offers dancing nightly. Thurs.-Sat.: Higher Ground, top 40s. No cover, no minimum.

MARRIOTT HOTEL (969-1000), Comm. Ave. and Rte. 128, Mass. Tpke., Newton. In the Windjammer Lounge: Every Mon.: Kathy Buda. Every Tues.-Sat.: Fanfare. Sundays: guitarist and vocalist Jack Otterness.

MAVERICKS (423-4333), 112 Broad St., Boston.

McMAHON'S LOUNGE (782-5060), 386 Market St., Brighton. Thursdays and Fridays: *The Buzzard Gulch Revue,* C&W comedy revue; reservations advised.

MEDIEVAL MANOR (423-4900), 246 East Berkeley St., Boston. Dinner and entertainment, by reservation.

THE METRO (262-2424), 15 Lansdowne St., Boston. Live and recorded music, video, more.

THE MIDNIGHT COURT (338-7187), 164 Milk St., Boston. Irish music Thurs.-Sat. No cover.

MODERN TIMES CAFE (354-8371), 134 Hampshire St., Camb. Live music Fridays; $2 cover. July 8: Roger & Laura, country-folk.

NATALIE'S (777-2600), 356 Andover St., Danvers. No cover, casual dress, dancing. Mondays and Tuesdays: pianist Brian Walkley. Wednesdays-Saturdays: pianist Eddy B. Baker.

NICK'S COMEDY STOP (482-0930), 100 Warrenton St., Boston. Fridays at 8:30 p.m: Steve Sweeney, Lenny Clark. Saturdays at 8:30 and 10:45 p.m.: Don Gavin.

NINE LANSDOWNE (536-0206), 9 Lansdowne St., Boston.

NOSTALGIA (479-8989), Wollaston Beach Blvd., Quincy. Proper dress. July 2 and 3: the Spores.

OXFORD ALE HOUSE (876-5353), 36 Church St., Harvard Sq. (behind the Coop), Camb. Mondays: John Payne & His Sax Choir. July 2 and 3: the Smith Brothers. July 5-10: the Street Walkers.

THE PARADISE (254-2052), 969 Comm. Ave., Allston. Every Tues.: Constant Comedy. July 3: Buckingham, Surprise. July 4: First Take, Surprise. July 10: Stevie Ray Vaughn, Lost Tropics.

PASSIM (492-7679), 47 Palmer St., Harvard Sq. Folk music. July 2: Michael Cooney. July 7-9: Ellen McIlwaine, Jon Gailmor.

PEASANT STOCK (354-9528), 415 Washington St., Somerville. Classical music in the back room Mon.-Thurs., by reservation only. July 5: mezzo Roberta Gilbert and pianist Doug Chapman in songs of Schumann, Wolf, Tchaikovsky, and Rossini. July 6: Brassworks. July 7: Bill Lutes and Martha Fischer play four-hand piano music of Schubert, Schumann, and Debussy.

THE PIER (426-6890), 145 Northern Ave., Boston. July 2: Panorama. July 7-9: Bedazzled.

PLAY IT AGAIN SAM (232-4242), 1314 Comm. Ave., Brighton. Every Wed.: Boston comedy sampler. Every Thurs.: open mike. Every Fri. and Sat.: the Comedy All-Stars.

PLAYERS' PUB (734-4949), 5 Harvard St., Brookline. No cover or minimum. Wed.-Sat.: Biddy, guitar and vocals.

POOH'S PUB (262-6911), 464 Comm. Ave., Boston.

POWDERHORN LOUNGE (482-3896), 178 Milk St., Boston.

PURCELL'S (523-2725), 25 School St., Boston. No cover, casual dress. Monday-Fri., 5-9 p.m and Sat. 6-10 p.m.: pianist Ray Stiles, '40s swing (also July 2, 6-10 p.m.).

PURPLE SHAMROCK (227-2060), 1 Union St., Boston. Happy hour, dinner, and entertainment. July 2 and 3: the McTeggarts.

THE RAFT (452-7393), 5 E. Merrimac St., Lowell.

THE RAT (536-2750), 528 Comm. Ave., Kenmore Sq., Boston. July 2: Talas Assassin, 2 Million BC. July 3: the Dream Syndicate, Del Fuegos, Xmas.

RENDEZVOUS WITH THE BLUES (893-7171), 596 Moody St., Waltham. July 2: T. Crier.

RICHARD'S PUB (782-6245), 3 Harvard Ave., Allston. Wed.-Sun.: bluegrass music. July 2: Bob West & Phyliss James.

RICHARD'S PUB, Rte. 60, Malden Sq.

RILEY'S (723-8371), 15 New Chardon St., Boston. Wed.-Sat.: Nightlife, jazz and comedy. In the downstairs club, Thurs.-Sat.: comedy.

RYLES (876-9330), 212 Hampshire St., Inman Square, Camb. Live jazz nightly. **Downstairs:** Sundays: Bruce Barth Trio; also jazz brunch with Ed Perkins & Marshall Wood. Mondays: Ruthie Ristich Plus 3. Tuesdays and Wednesdays: Ed Perkins Trio. Thursdays: Greg Wall-John Wheatley Quartet. Fridays and Saturdays: Herman Johnson Quartet. Jazz brunch Sundays with Ed Perkins & Marshall Wood. **Upstairs:** July 2: Puttin' On the Ritz. July 5-7: Slap Happy.

SANDY BERMAN'S JAZZ REVIVAL (922-7515), 54 Cabot St., Beverly. Every Mon.: open jam session. July 2: Bob Wilber & the Bechet Legacy, Stan McDonald's Blue Horizon Jazz Band. July 3: Bob Wilber & the Bechet Legacy. July 8: B.L. Trio, with Chris Brubeck, Danny Brubeck, & Andy Laverne. July 9: the New Black Eagle Jazz Band. July 10: Craig Ball & the White Heat Swing Orchestra, Benny Waters.

SATCH'S (266-2929), 43 Stanhope St., Boston. Sunday jazz brunch with Cecilia Tenconi and David Kikoski. Tuesdays at 8 p.m.: Improv-Boston, improvisational comedy with audience participation; $3. July 2: Down to Earth Blues Band.

SCOTCH 'N' SIRLOIN (723-3677), 77 N. Washington St., Boston. Dancing, no dress code. Sat., Sun., and Tues.: DJ Beacon Nelson. Wed.: JD, Billy & Ken. Thurs. and Fri.: Jim Sands (oldies).

SCOTCH 'N' SOUNDS (584-1693), Westgate Mall, Brockton. Entertainment Tues.-Sun. at 8 p.m. (closed Mon.). Dancing. Fridays: J.D., Billy and Ken. July 2: John A's Hidden Secret, the Reflectors.

SHERATON-BOSTON (236-2000), Prudential Center, Boston. **Doubles** features singer-pianist Cyndia Shook and pianist Mary Morgan nightly. In the **Turning Point,** Terry Hooley is at the piano bar daily, 3:30-6:30 p.m.

SOMEWHERE 295 Franklin St., Boston. Jazz Mon. nights with pianist Michele Feldheim.

THE SPACE (423-6688), 6 Thayer St., South End, Boston. Reggae every week.

SPIT (262-2437), 13 Lansdowne St., Boston. Dance to P/NW, rock, and reggae. Open Wed-Sat. 10 p.m. - 1:37 a.m. DJs: Wed., Albert O. Thurs., Tom Lane. Fri., Oedipus. Sat., Tony V. Wed., video concerts. July 7: Men Without Hats. July 8: the Rockats.

SPRINGFIELD'S (354-8030), 1369 Cambridge St., Inman Sq., Camb. Sun.: Grover Mooney & Moon Unit. Mon.: Mill, Latin jazz. Tues.: jam

Continued on page 26

The Paradise
Friday & Saturday
Dancin' at the Dise!
Doors open at 9:30p.m.
969 Commonwealth Ave

Monday Night Concert Series
JAZZ AT THE PUDDING
Monday, July 4
CELEBRATE THE 4TH OF JULY WITH RARE JAZZ FILMS on 50-inch wide-screen
Featuring classic footage of — CHARLIE PARKER, DIZZY GILLESPIE, MILES DAVIS, SONNY ROLLINS, LOUIS ARMSTONG, DUKE ELLINGTON, THELONIOUS MONK, & *many more!*
Mon., July 11 — JOHN HICKS & RUFUS REID
Mon., July 18 — TOMMY FLANAGAN & GEORGE MRAZ
Mon., July 25 — STEVE KUHN & HARVEY SWARTZ
Mon., Aug. 1 — HANK JONES
THE HASTY PUDDING CLUB, 12 Holyoke St., Harvard Square
Info: 876-8923

MEAT LOAF
LIVE!
SAT., JULY 23
THE FROLICS
SALISBURY BEACH
SALISBURY, MA
WITH SPECIAL GUESTS
STONE CROSS
DOORS OPEN AT 8 PM
MUST BE OVER 20
POSITIVE ID REQUIRED
"PARADISE BY THE DASHBOARD LIGHT"
"BAT OUT OF HELL"
"YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH"
"TWO OUT OF THREE AIN'T BAD"
STAR OF "ROCKY HORROR PICTURE SHOW" AND "ROADIE"
DON'T MISS THIS ONLY NEW ENGLAND APPEARANCE
TICKETS AVAILABLE AT ALL
Presented By
rockfever productions

Yesterdays Nightclub
Showplace of the North Shore
proudly presents
Sat. & Sun., July 2 & 3
BRIAN TRACY SHOW
Coming July 12
From Canada
SPECTACLE
The Best of the '50s and '60s
Rt. 1 Saugus - next to Kowloon
233-3910

Jonathan's
Sunday, July 3
Special Sunday Holiday Show with
The Upstarts
tickets: $3.00
Thursday, July 7
Peter Dayton Band
with New Career
Thursday, July 14
Reflectors 'til Tuesday
WBCN Night w/Carter Alan the Wicked Yella Van
Thursday July 21
The Neighborhoods
with The Vinnie Band
OPEN BAR — Wed., Fri. & Sat.
OPEN BAR — Wed., Fri. & Sat.
$5.00 Cover 8-10 p.m.
Thursday Nights — 8-9
All Drinks A Dollar!
Every Tuesday
All ages show featuring
THE UPSTARTS
7-11 p.m. — No I.D. required
No alcohol served.
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Fri., July 8
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THE DECENTZ
Mon., July 4
4th of July Celebration with
THE PETER DAYTON BAND
Tues., July 5
THE ZONE
MID CITY CLONES
Wed., July 6
CHRIS JONES BAND
Thurs., July 7
DISH
Fri., July 8
the TRADEMARKS
BLACK & WHITE
Sat., July 9
HUMAN SWITCHBOARD
THE M.I.A's
Sun., July 10
DOWNTIME
INTEGRATED CIRCUITS
491-9672
1350 Cambridge St.
Inman Sq., Cambridge

CAMEL

SUN., July 3

THE CRABZ — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
HONEY AND THE SUBURBANS — GREAT SCOTT, 1222 Comm. Ave., Allston (566-9014)
THE DECENTZ — INN SQUARE MEN'S BAR, 1350 Camb. St., Cambridge (491-9672)
JIMMY'S TINGLE/ORACLE — JACK'S, 952 Mass. Ave., Cambridge (491-7800)
LENKY ROY/ZION INITIATION — JONATHAN SWIFTS, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
MOTION — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2309)
JOHN LOWBRIDGE — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
THE SMITH BROTHERS — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
BUCKINGHAM/SURPRISE — THE PARADISE, 967 Comm. Ave., Boston (254-2052)
THE McTEGGARTS — PURPLE SHAMROCK, 1 Union Sq., Boston (277-2060)
THE DREAM SYNDICATE/DEL FUEGOS/XMAS — RATHSKELLER, 528 Commonwealth, Boston (247-8309)
NANCY ROCHE — RICHARD'S PUB, 3 Harvard Ave., Allston (782-6245)
BRUCE BARTH TRIO — RYLES (DOWNSTAIRS), Inman Sq., Cambridge (876-9330)
DOWN TO EARTH BLUES BAND — SATCH'S, 43 Stanhope St., Boston (266-2929)
'TIL TUESDAY/SEX EXECS/LIMBO RACE — SPIT, 13 Landsdowne St., Boston (262-2437)
MOON UNIT — SPRINGFIELDS, 1369 Cambridge St., Cambridge (345-8030)
BIG SIXTEEN — THE TAM, 1648 Beacon St., Brookline (277-0982)
JEFF PUTTERMAN QUA RTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

MON., July 4

TREMMER — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
GOOD STUFF — CITYSIDE, Faneuil Hall, Boston (742—7390)
BRUCE MARSHALL — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
PETER DAYTON — INN SQUARE MEN'S BAR, 1350 Cambridge St., Inman Sq., Cambridge (491-9672)
COMMON DENOMINATOR — JACK'S 952 Mass. Ave., Cambridge (491-7800)
DEAD AIR — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2537)
FIRST TAKE/SURPRISE — PARADISE, 967 Comm. Ave., Boston (254-2052)
TBA — THE PURPLE SHAMROCK, 1 Union Sq. Boston (227-2060)
THE UNATTACHED/CHAIN REACTION — THE RATHSKELLER, 528 Comm. Ave., Boston (247-8309)
RUTHIE RISTICH/PLUS 3 —RYLES (DOWNSTAIRS), Inman Sq., Cambridge (876-9330)
TROPICAL — SPRINGFIELDS, 1369 Cambridge St., Cambridge (354-8030)
CITY EDITION — THE TAM, 1648 Beacon St., Brookline (277-0982)
BOUGAINVILLEA — JAZZ AT THE WILLOW, 699 Broadway, Ball Sq., Somerville (623-9874)

TUES., July 5

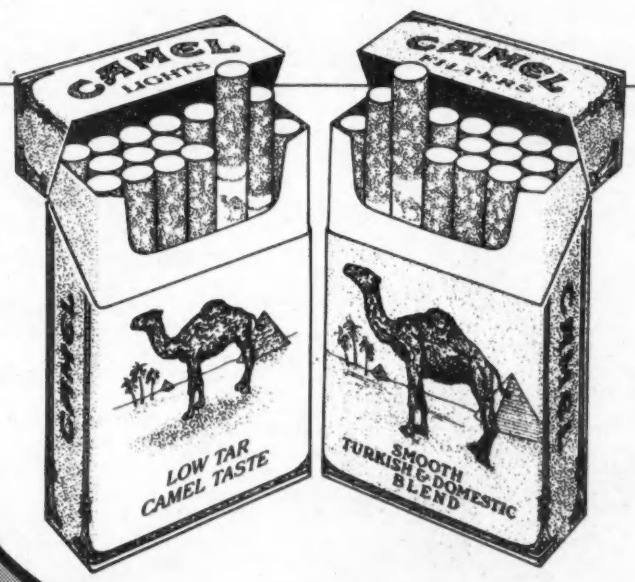
THE CITIZENS/THE BUMSTEADS — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
TREMENDOUS RICHARD — CITYSIDE, Faneuil Hall Marketplace, Boston (742-7390)
TBA — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
THE ZONE/MID CITY CLONES — INN SQUARE MEN'S BAR, 1350 Camb. St., Cambridge (491-9672)
1.4.5/COLA — JACK'S, 952 Mass. Ave., Cambridge (491-7800)
MIKE VIOLA ALLIANCE — JONATHAN SWIFT'S, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
U.X.B. — JUMBO'S, 1133 Broadway, Somerville (623-9508)
GREEN LIGHT GO/DISGUISES/A.K.A. — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2509)
JOHN PAYNE & HIS SAX CHOIR — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
JACK HICKEY — PURPLE SHAMROCK, 1 Union Sq., Boston (227-2060)
AUDITION NIGHT — RATHSKELLER, 528 Comm. Ave., Boston (247-8309)
SLAP HAPPY — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
ED PERKINS TRIO — RYLES (DOWNSTAIRS), Inman Sq., Cambridge (876-9330)
MUSICIANS JAM SESSION — SPRINGFIELD'S, 1369 Cambridge St., Cambridge (345-8030)
DEL FUEGOS/BARRENCE WHITFIELD & THE SAVAGES — STORYVILLE, Kenmore Sq., Boston (266-0860)
THE BAND THAT TIME FORGOT — THE TAM, 1648 Beacon St., Brookline (277-0982)
SHINAI — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
PAULA ELLIOTT SEXTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

WED., July 6

FAT CITY — BESTCRUISE, Commonwealth Pier, Boston (742-4265)
FOREIGN LEGION/ENDANGERED SPECIES — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
SORRY/BUSTED STATUES — CHET'S LAST CALL, Causeway St., Boston (523-9298)
THE NORTH SHORE ACAPELLA — CITYSIDE, 262 Faneuil Hall Marketplace, Boston (742-7390)
TBA — GREAT SCOTT 1222 Comm. Ave., Boston (566-9014)
MENAGERIE — GROUND ROUND, Prudential Center, Boston (247-0500)
CHRIS JONES BAND — INN SQUARE MEN'S BAR, 1350 Camb. St., Cambridge (491-9672)
THE DONNI THAYER BAND — JACKS, 952 Mass. Ave., Cambridge (491-7800)
FLORA PURIM & AIRTO/TROPICAL — JONATHAN SWIFTS, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
RUNNING ERRANDS/BUMSTEADS — JUMBO'S, 1133 Broadway, Somerville (623-9508)
THE PACK/WILD STARES — JUMPIN' JACK FLASH, 88 Queensbury St., Boston (536-2509)
THE STREET WALKERS — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
CELTIC CLAN — PURPLE SHAMROCK, 1 Union Sq., Boston (227-2060)
BOB VALENTINE/SALEM 66 — THE RATHSKELLER, 528 Comm. Ave., Boston (536-2750)
SLAP HAPPY — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
ED PERKINS TRIO — RYLES (DOWNSTAIRS), Inman Sq., Cambridge (876-9330)
TBA — SPRINGFIELD'S, 1369 Inman Sq., Cambridge (354-8030)
LIZZIE BORDEN & THE AXES — STORYVILLE, 645 Beacon St., Boston (266-0860)
BENNY & THE BIG NOTE — THE TAM, 1648 Beacon St., Brookline (277-0982)
STEVE GOODMAN — THE TURTLE CAFE, 1274 Cambridge St., Inman Square, Cambridge (354-8599)
BADD KATZ — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
THE FRINGE — WILLOW JAZZ CLUB, 699 Broadw ay, Somerville (623-9874)

THURS., July 7

MIDNIGHT TRAVELER — BESTCRUISE, Commonwealth Pier, Boston (742-4265)
THE METHOD/THE CRABZ — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
MAJOR DISTURBANCE/THE MAMA'S BOYS — CHET'S LAST CALL, Causeway St., Boston (523-9298)
ASHANTI — CITYSIDE, Faneuil Hall, Boston (742-7390)
CHARLIE D. & THE BLUEPRINTS — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
MENAGERIE — GROUND ROUND, Prudential Center, Boston (247-0500)
DISH — INN SQUARE MEN'S BAR, 1350 Cambridge St., Cambridge (491-7800)



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LONNIE BROOKS BLUES BAND/DUKE ROBILLARD BAND — JONATHAN SWIFTS, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
ROBERT'S STATION & GUESTS — JUMBO'S, 1133 Broadway, Somerville (623-9508)
PRIME MOVERS/UNATTACHED/HOPELESSLY OBSCURE — JUMPIN' JACK FLASH, 88 Queensbury St., Boston (536-2509)
CHICKEN CHOKERS — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
BUZZARD GULCH — MCMAHON'S, 386 Market St., Brighton (782-5060)
THE STREET WALKERS — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
L88/S.A. SLAM/HOW TO DRAW SHIPS — THE PARADISE, 967 Comm. Ave., Boston (254-2052)
ELLEN McILWAINE/JON GAILMOR — PASSIM, 47 Palmer St., Cambridge (492-7679)
BEDAZZLED — THE PIER, 145 Northern Ave., Boston (426-7222)
CELTIC CLAN — PURPLE SHAMROCK, 1 Union Sq., Boston (227-2060)
THE ELECTRIC GUITARS/'TIL TUESDAY — RATHSKELLAR, 528 Comm. Ave., Boston (247-8309)
WESTERN UNION — RICHARD'S PUB, 3 Harvard Ave., Allston (782-6245)
SLAP HAPPY — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
GREGG WALL/JOHN WHEATLEY QUARTET — RYLES (Downstairs), Inman Sq., Cambridge (876-9330)
MEN WITHOUT HATS — SPIT, 13 Lansdowne St., Boston (262-2437)
SHINAI —SPRINGFIELD'S, 1369 Cambridge St., Inman Sq., Cambridge (354-8030)
THE SEX EXECS/CLASS ACTION — STORYVILLE, 645 Beacon St., Boston (266-0860)
SECRET ADMIRERS — THE TAM, 1648 Beacon St., Brookline (277-0982)
JANET HOOD — THE TURTLE CAFÉ, 1274 Cambridge St., Inman Sq., Cambridge (354-8599)
CONSTANT CHANGE — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
MORE — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

FRI., July 8

EASY STREET — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
THE EYES — ED BURKE'S, 808 Huntington Ave., Boston (566-9267)
DOGMATICS/CLASSIC RUINS/BOY FRIDAY — CHET'S LAST CALL, Causeway St., Boston (523-9298)
GREG GREENWAY — CHRISTOPHER'S, 1920 Mass. Ave., Cambridge (876-9180)
SECRET ADMIRERS — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
THE NATURAL BOOGIE BAND — GREEN ST. STATION, 131 Green St., Jamaica Plain (524-7939)
MENAGERIE — GROUND ROUND, Prudential Center, Boston (247-0500)
TRADEMARKS/BLACK AND WHITE — INN SQUARE MEN'S BAR, 1350 Cambridge St., Cambridge (491-9672)
ANGRY YOUNG BEES/ARTHUR SLICK & THE NICE GIRLS — JACKS, 952 Mass., Ave., Cambridge (491-7800)
MAX CREEK — JONATHAN SWIFTS, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
LIZZIE BORDEN & THE AXES/DREZNIAK — JUMBO'S, 1133 Broadway, Somerville (623-9508)
THE ENEMY/THE LIFTERS — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2537)
RAW HONEY — KINVARA PUB, 34 Harvard St., Allston (254-9737)
BUZZARD GULCH — MCMAHON'S, 386 Market St., Brighton (782-5060)
THE STREET WALKERS — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
ELLEN McILWAINE/JON GAILMOR — PASSIM, 47 Palmer St., Harvard Sq. (492-7679)
BEDAZZLED — THE PIER, 145 Northern Ave., Boston (426-7222)
CELTIC CLAN — PURPLE SHAMROCK, 1 Union Sq., Boston (227-2060)
PRIMARY COLORS/SCREEN TEST — RATHSKELLAR, 528 Comm. Ave., Boston (247-8309)
TEXAS INSTRUMENTS — RICHARD'S PUB, 3 Harvard Ave., Allston (782-6245)
GENSO — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
HERMAN JOHNSON QUARTET — RYLES, Inman Sq., Cambridge (876-9330)
SONNY WATSON JAZZ GROUP — SATCH'S, 43 Stanhope St., Boston (266-2929)
THE ROCKATS — SPIT, 13 Lansdowne St., Boston (262-2437)
LES ARBUCKLE GROUP — SPRINGFIELDS, 1369 Cambridge St., Cambridge (354-8030)
LIMBO RACE/M.I.A.'S/RED — STORYVILLE, 645 Beacon St., Boston (266-0806)
11TH HOUR — THE TAM, 1648 Beacon St., Brookline (277-0982)
RUTHIE RISTICH DUO — TURTLE CAFÉ, Inman Sq., Cambridge (354-8599)
THE I-TONES — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
BILL MOBLEY — BILL PIERCE QUINTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

SAT., July 9

AUGUST/AXMINSTER MOLLY — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
THE FABULOUS ROYS — ED BURKE'S, 808 Huntington Ave., Boston (566-9267)
DREZNIAK/JUDY'S TINY HEAD — CHET'S LAST CALL, Causeway St., Boston (523-9298)
GREG GREENWAY — CHRISTOPHER'S, 1920 Mass. Ave., Cambridge (876-9180)
NORTHSHORE A CAPELLA — CLARKE'S, 21 Merchant Row, Faneuil Hall (227-7800)
TREMENDOUS RICHARD — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
CITY EDITION — GREEN ST. STATION, 131 Green St., Jamaica Plain (524-7939)
MENAGERIE — GROUND ROUND, Prudential Center, Boston (247-0500)
HUMAN SWITCHBOARD/THE M.I.A.'S — INN SQUARE MEN'S BAR, Inman Sq., Cambridge (491-9672)
THE LYRES/LIQUID TRANCE — JACKS, 952 Mass. Ave., Cambridge (491-7800)
MAX CREEK — JONATHAN SWIFT'S, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
STRAIGHTAWAY — JUMBO'S, 1133 Broadway, Somerville (623-9508)
'TIL TUESDAY/LIZZIE BORDEN & THE AXES — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2537)
RAW HONEY — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
JIM PLUNKETT — MCMAHON'S, 385 Market St., Brighton (782-5060)
THE STREET WALKERS — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
ELLEN McILWAINE/JON GAILMOR — PASSIM, 47 Palmer St., Harvard Sq. (492-7679)
BEDAZZLED — THE PIER, 145 Northern Ave., Boston (426-7222)
CELTIC CLAN — PURPLE SHAMROCK, 1 Union Sq., Boston (227-2060)
THE NEATS/SCREEN TEST — RATHSKELLAR, 528 Comm., Ave., Boston (247-8309)
GENSO — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
HERMAN JOHNSON QUARTET — RYLES, Inman Sq., Cambridge (876-9330)
SONNY WATSON JAZZ GROUP — SATCH'S, 43 Stanhope St., Boston (266-2929)
LES ARBUCKLE GROUP — SPRINGFIELDS, 1369 Cambridge St., Cambridge (354-8030)
TBA — STORYVILLE, 645 Beacon St., Boston (266-0860)
JACK SMITH & ROCKABILLY PLANET — THE TAM, 1648 Beacon St., Brookline (277-0982)
RUTHIE RISTICH DUO — TURTLE CAFÉ, Inman Sq., Cambridge (354-8599)
THE I-TONES — THE WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
BILL EVANS QUARTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

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Live Entertainment
Tuesdays through Sundays

REACH FOR THE BEACH

Sat., July 2
Boardwalk Recording Artists
the Stompers
with JOHNNY BARNES & THE BACK BAY BEAT

Sun., July 3
MODERN ENGLISH
THE LINES

Wed., July 6
Zachariah

Thurs., July 7
THE T's

Fri., July 8
LEON RUSSELL

Sat, July 9
LINES

Every Sunday: 2-8 p.m.
BEACH PARTY with
LINES

Coming, Fri., July 15
JON BUTCHER AXIS

Sat., July 16
SOUTHSIDE JOHNNY & THE ASBURY JUKES

$1 OFF ADMISSION WITH VIP CARD
Sat., July 2 thru Sat., July 9 only

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BESTCRUISE
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Wed., July 6 — Fair City

Thurs., July 7 — MIDNIGHT TRAVELER

Wed., July 13 — Reggae Cruise with Loose Caboose

Thurs., July 14 — the Stompers

Thurs., July 14 — CITY EDITION aboard the Commonwealth

Thurs., July 21 — Special Bud Light Best Cruise with Dave Mason, 2 Shows

Fri., July 29 — JON BUTCHER AXIS

Also Coming: Hypertension, Rockabilly Cruise with Scott Anderson and 'Til Tuesday

Bud Light BESTCRUISE departs Commonwealth Pier at 8 P.M. Tickets $11.00 (except July 14, 21 & 29, $13.00)

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GREG GREENWAY

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Sat., July 2 — 9 p.m.
AARON HEICK DUO
Wed., July 6 — 8:30 p.m.
STEVE GOODMAN
Thurs., July 7 — 8:30 p.m.
JANET HOOD
Fri. & Sat., July 8 & 9 — 9 p.m.
RUTHIE RISTICH DUO
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Near Porter Sq., via Willow Ave

Sat., July 2 — RICHARD HOLLYDAY QUINTET featuring JAMES WILLIAMS & BILL PIERCE
Sun., July 3 — JEFF PUTTERMAN QUARTET D. SHARPE/Drums, BRUCE THOMAS/Piano, DAVE HOLLANDER/Bass, & JEFF PUTTERMAN/Guitar
Mon., July 4 — BOUGAINVILLEA
Tues., July 5 — PAGLA ELLIOTT SEXTET
Every Wednesday — THE FRINGE
Thurs., July 7 — MORE
Fri., July 8 — BILL MOBLEY-BILL PIERCE QUINTET
Sat., July 9 — Currently with Miles Davis BILL EVANS/Tenor, RITCH FOREMAN/Piano, ADAM NUSSBAUM/Drums, & TBA/Bass
Sun., July 11 — LOWELL DAVIDSON TRIO
July 17 & 18 — STEVE SLAGLE formerly with Carla Bley
July 22, 23, & 24 — BOB MOSES TIGER OKOSHI, DAVE LIEBMAN, STEVE SWALLOW, JEROME HARRIS
Every Sun. — BLUE SILVER Jam Session — 3-7

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Every Show!
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Boston's best music nightly
186 Harvard Ave
Allston Mass. 254-9804

Sat., July 2 — THE ZONE plus BLACK & WHITE
Sun., July 3 — THE CRABZ Most Drinks 2-4-1 8-10 p.m.
Mon., July 4 — TREMMER Admission Just $1
Tues., July 5 — THE CITIZENS plus THE BUMSTEADS
Wed., July 6 — FOREIGN LEGION plus ENDANGERED SPECIES
Thurs., July 7 — THE METHOD featuring CINDY DALEY plus THE CRABZ
Fri., July 8 — EASY STREET
Sat., July 9 — August plus Axminster Molly
Coming July 12 — THE ENEMY
July 14 — PETER TORK PROJECT

Continued from page 23

session. July 2: Channel One.
STITCHES (254-3939), 969 Comm. Ave., Boston. Comedy Thurs.-Sat., open mike Sun. Cover $3-$5.
STORYVILLE (266-0860), 645 Beacon St., Kenmore Sq., Boston. Casual dress. Blues, rock. July 2: Cosmetic, with Jamaaladeen Tacuma.
STOUFFER'S BEDFORD GLEN HOTEL (275-5500), 44 Middlesex Turnpike, exit 42N off Rte. 128, Bedford. Jazz Wednesdays, 4-7 p.m., for listening and dancing; no cover. July 6: Dick Johnson.
THE TAM (277-0982), 1648 Beacon St., Brookline. Food, drink, and live music. July 2: the Bangs. July 3: Big 16. July 4: City Edition. July 5: the Band That Time Forgot. July 6: Benny & the Big Note. July 7: Secret Admirers. July 8: 11th Hour. July 9: Jack Smith & Rockabilly Planet. July 10: Guitar Jr. with Ron Levy.
THOMPSON'S CHOWDER HOUSE (227-9660), 300 North Market Bldg., Faneuil Hall Marketplace. Fridays and Saturdays: Mike Thayer.
THUNDERBIRD (649-6751), Middlesex Rd., Tyngsboro.
TOBY'S (925-9713), 159 Nantasket Ave., Hull. Happy hour Saturdays with Harry French. Reggae every Sunday. Mondays; Jack Saunders Jazz Revue. Wed. happy hour: Scott Anderson. July 2: Star, funk. July 7-9: Nite People.
TOM FOOLERY (236-4104), 102 Mass. Ave., Boston.
TRADER ALAN'S FIFTH WHEEL (388-1696), Rte. 495 and Rte. 150, Amesbury. July 2: Bushwhack Country Band. July 3-9: Southern Spur. July 10: Country Rhythmaires.
TURTLE CAFE (354-8599), 1271 Cambridge St., Inman Sq., Camb. Jazz Fri. and Sat. nights; no cover. Jazz/dinner combination, by reservation, Sundays ($15). July 2: Aaron Heick Duo.
UNCLE SAM'S (925-2585), 296 Nantasket Ave., Nantasket. July 2: the Stompers. July 3: Modern English, the Lines. July 8: Leon Russell.
WESTERN FRONT (492-7772), 343 Western Ave., Camb. Jazz, reggae, funk, new wave, and Latin; two dance floors. July 5: Shinai. July 6: Badd Katz. July 7: Constant Change. July 8 and 9: the I-Tones. July 10: Samambaia (Brazilian).
WILLOW (623-9874), 699 Broadway, Somerville. Jazz entertainment seven nights; Nancy Holroyde, folk guitarist, every Sat. at 5 p.m.; jam session with Blue Silver every Sun. at 3 p.m. Cover varies. July 2: Richard Hollyday. July 8-10: Bill Evans.
THE WINERY (523-3994), Lewis Wharf, off Atlantic Ave., Boston. Proper casual attire, no cover or minimum. Entertainment nightly from 9 p.m.

DANCE

PARTICIPATION

MONDAYS

SCOTTISH COUNTRY DANCE with the Royal Scottish Dance Society, every Mon., 8:15 p.m. at 7 Temple St., Cambridge. Beginners welcome; call 491-6084. Admission $2.50.

TUESDAYS

NEW ENGLAND SQUARES AND CONTRAS — 7 p.m. at the Concord Scout House, 74 Walden St., Concord. Music by Yankee Ingenuity; caller Tony Parkes. Admission $3.50; call 275-1879.
SUFI DANCE AND MEDITATION at 8 p.m. at Phillips Brooks House, Harvard Yard, Camb. Call 522-0800 for information.
JAZZ DANCE, 6:45-7:30 p.m. at the Boston YWCA, 140 Clarendon St., Boston. Admission $2; call 536-7940.
INTERNATIONAL DANCING BY THE FOUNTAIN, 8 p.m. at Copley Sq., Boston, with instruction by Marianne & Conny Taylor. Free; call 491-6084.

WEDNESDAYS

LINE, FOLK, AND BALLROOM DANCING FOR SENIORS every Wed., 2-3 p.m. at Hill House, 74 Joy St., Boston (227-5838). Free; refreshments. No partners necessary.
DANCE FREE — dance in a smoke- and alcohol-free environment to a wide variety of music, 7:30-10:30 p.m. at Christ Church, 0 Garden St., Harvard Sq., Camb. Admission $4; call 491-4195.
CONTRAS AND SQUARES, 8 p.m. at First Church Congregational, Mason and Garden Sts., Camb. Live music. Admission $3; call 235-6181.

THURSDAYS

EXPERIENCED INTERNATIONAL FOLK DANCE every Thurs., 8 to 11 p.m. Boston Repertory Ballet Studio, 4th floor, 595 Mass. Ave., Central Square, Cambridge.
Sponsored by the Folk Arts Center of New England (491-6084); $3.50.
SCOTTISH COUNTRY DANCE at 8 p.m. at Unitarian-Universalist Church, Salem. Admission $2; call 745-2229.
SQUARES & CONTRAS — 8 p.m. at Daley MDC Skating Rink, Nonantum Road, Brighton. Live music, caller Todd Whittemore. Admission $3; call 926-3023.

FRIDAYS

BASIC INTERNATIONAL FOLK DANCE at 8 p.m. at Brimmer & May Gym, Chestnut Hill, Sponsored by the Folk Arts Center of New England (491-6084); $3.50.
DANCE FRIDAY, 8:30-11:30 p.m. at Joy of Movement, 23 Main St., Watertown. Free-style barefoot dancing to all kinds of music. No smoking or drinking. Admission $3.50, children free. Call 924-9443 (Friday night only).

SATURDAYS

DANCE ESPRIT — free-form dancing, 9 p.m.-midnight at 670 Centre St., Jamaica Plain. Admission $2.50; call 522-8300.
BALLROOM, SWING, AND LATIN DANCING every Sat. night at Vaughan's, 393 Boylston St., Boston (Arthur Murray Studio) (266-6464). Instruction, dancing, refreshments, door prizes. Jackets required for men.

SATURDAY/2

WOMEN'S DANCE, 8 p.m. at VFW Post, 115 Ballard St., Worcester, exit 12 off Rte. 290, with DJ Sue Pomerleau of WCUW spinning rock, disco, oldies, '60s, reggae, etc. Sponsored by the Floating Dance Floor; admission $2.
SINGLES DANCE at 9:30 p.m. at Sterling's, Brookline and Longwood Ave., Boston, sponsored by Dr. Fox. Refreshments, cash bar. Admission $6; call 277-1020.

TUESDAY/5

CONTRAS AND SQUARES, 8 p.m. at Ascension Church, 29 Country Road, Ipswich. Live music, caller Tod Whittemore. Admission $3; call 356-2560.

WEDNESDAY/6

SQUARES AND CONTRAS, 8 p.m. at First Church Congregational, Garden & Mason Sts., Camb. Admission $3; call 235-6181.

FRIDAY/8

SWING/BALLROOM DANCE, 8:45 p.m.-12:30 a.m. at Church of Our Savior Parish Hall, 25 Monmouth St., Brookline. Music by BT Swings. Admission $4; call 492-4680.
EXPERIENCED ENGLISH COUNTRY DANCING at 8 p.m., sponsored by the Country Dance Society. Admission $3.25; call 235-6181 for location of dance.

SATURDAY/9

LADIES NIGHT DANCE, sponsored by J.A.Z. Singles, 8:30 p.m. at Sterling's, 342 Longwood Ave., Boston. Men $5, women free. Proper dress, cash bar, DJ.Call 899-6519.
CONTRA DANCE, 7:30 p.m. at First Church Congregational, Mason and Garden Sts., Camb., with music by Kaufman, Pliskin and friends. Admission $4 to benefit the Mass. Abortion Rights Action League; call 776-7695.

PERFORMANCE

SATURDAY/2

THE PAUL TAYLOR DANCE COMPANY performs tonight and Tues.-Sat. at Jacob's Pillow Dance Festival in Becket, MA. Admission $9-$16. Call 413-243-0745 for performance times and programs.

THURSDAY/7

MARTA RENZI AND DANCERS will offer a special "mini-concert," with dances by Martha Partridge and Pat Catterson, at 2 p.m. at Jacob's Pillow Dance Festival in Becket, MA. Tickets $5; call 413-243-0745.

EVENTS

SATURDAY/2

MASHPEE WAMPANOAG ANNUAL POWWOW takes place today, tomorrow, and July 4 at Rte. 130 and Central Rd., Collins Lot, Mashpee, Cape Cod, with Native American dance performances, ceremonies, foods, and crafts. Donations requested; call 477-0208.
INDEPENDENCE DAY CELEBRATION, with performance by the Mandala Folk Dance Ensemble, ethnic and American food, picnicking on the grounds, and a fireworks display, 2-9 p.m., as part of the summerlong Castle Hill Festival on the grounds of Castle Hill, Ipswich. Admission $6, children $3; call 356-4070.
WBUR'S MOONLIGHT CRUISE sails at 8 p.m. on the *Provincetown II*, with music by Banchetto Musicale and Branches, a six-piece steel band. Cash bar, free hors d'oeuvres. Tickets $25, under 16 $17.50, to benefit WBUR-FM; call 353-2790.
HARBORWALK PARADE steps off at noon from the Old State House, State St., Boston. Marching bands, cheerleaders, drill teams, tumblers, and mimes.
THE USS *AINSWORTH, CARON, AND SHREVEPORT* will be moored at Commonwealth Pier today through July 4 and open for public visiting 1-4 p.m. Free.
FESTIVAL 83, with ethnic and American foods, music, helicopter and pony rides, circus acts, firefighting demonstration, face painting, a road race, special Olympics, video games, clowns, and fireworks, today through July 4 at Haverhill Stadium, Lincoln Ave., Haverhill. Admission $1. Today 4-11 p.m., tomorrow 11 a.m.-11 p.m., Sun. 1-11 p.m., and July 4, noon-10 p.m. Sponsored by the Haverhill Community Events Commission.
4th OF JULY CELEBRATION, today through the 4th at Festival Field, Pawtucket Blvd., Lowell, with a midway. "Up with People" will perform July 4 at 7:30 p.m. at the Sampas Pavilion, Pawtucket Blvd., with fireworks afterwards. All free; call 459-1000.

SUNDAY/3

INDEPENDENCE RELAY RUN, a 43.6-mile relay sponsored by the Sheraton-Boston Hotel, will be start at 7 a.m. in Providence, RI, and finish at the Prudential Center, Boston. Entry fee $50 per team to benefit handicapped children at the Mass. Hospital School, Canton. Call 523-0734 or 236-2000 for details.
IRISH FAMILY FESTIVAL, today and tomorrow, 10 a.m.-midnight, at the Coliseum, exit 8 off Rte. 6, Yarmouth, Cape Cod. Irish music and comedy, food, games, fiddle contest. Admission $4; call 331-1262 or 771-0100.
18th-CENTURY BRITISH MARINES will present drilling, marching, and music in front of the Paul Revere House in the North End, 1-4 p.m. Free.

MONDAY/4

ANTIQUES FAIR sponsored by the Wareham Historical Society, 10 a.m.-4 p.m. on the Wareham Town Green. Admission $1 includes a tour of the Fearing Tavern Museum.
INDEPENDENCE DAY CEREMONIES sponsored by the City of Boston will include the raising of the flag at 10 a.m. at City Hall Plaza, a parade at 10:10 a.m. from City Hall Plaza to Cambridge St., grave decorating at the Granary Burying Ground at 10:15 a.m., reading of the Declaration of Independence at 10:30 a.m. at the

Continued to page 28

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Mon., July 4 ..... Latin Jazz Night with TROPICAL
Tuesdays ..... MUSICIANS JAM SESSION
Wed., July 6 ..... TBA
Thurs., July 7 ..... SHINAI
Fri. & Sat. ..... LES ARBUCKLE GROUP
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Sun., July 3
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Mon., July 4
BRUCE MARSHALL
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117th Smash Week
Tues. & Wed., July 5 & 6
TBA
Thurs., July 7
CHARLIE D. & THE BLUEPRINTS
Fri., July 8
SECRET ADMIRERS
Sat., July 9
TREMENDOUS RICHARD
Sun., July 10
HONEY & THE SUBURBANS

RYLES
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Sat., July 2
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Tues., Wed., & Thurs., July 5, 6, & 7
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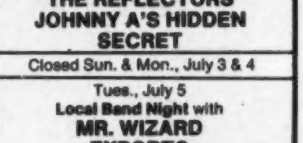
Sundays
BRUCE BARTH TRIO
Mondays
RUTHIE RISTICH PLUS 3
Tuesdays & Wednesdays
ED PERKINS TRIO
Thursdays
GREG WALL-JOHN WHEATLEY QUARTET
Fridays & Saturdays
HERMAN JOHNSON QUARTET



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FREE ADMISSION with B.U. I.D.
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FRIDAY
NORTHEASTERN NIGHT
FREE ADMISSION with N.U.I.D.
DRINK SPECIAL: 2 for 1 9:00 - 12:00

SATURDAY
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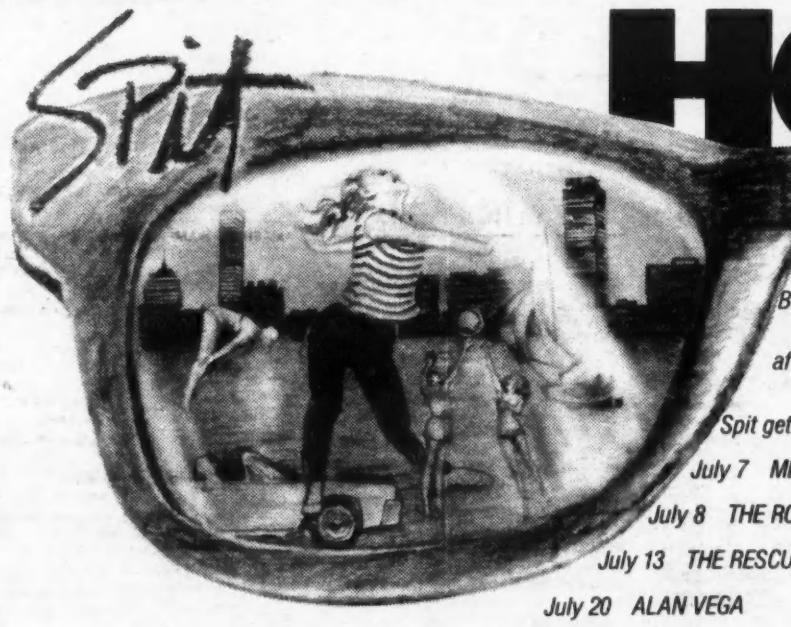

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July 13 THE RESCUE
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Good Stuff
TUES., 5th
8:30 p.m.-12:30 a.m.
Tremendous Richard
WED., 6th
9:00 p.m.-12:30 a.m.
The North Shore Acapella
THURS., 7th
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Tues., July 5
Local Band Night with
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EXPORTS
MILLIONAIRE
Wed., July 6
MOTOR TRIP
Thurs., July 7
THE NEIGHBORHOODS
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SHELTER
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Thurs., July 7 (2 bands)
GEORGE LEH ROCKIN' SHOES
plus from Connecticut
HIGH TIMES (Swing Band)

Fri., July 8 (World Debut)
BRUBECK/LaVERNE TRIO
ANDY LaVERNE/Piano
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NEW BLACK EAGLE JAZZ BAND

Sun., July 10 (7:30-11:30)
Back by Popular Demand
BENNY WATERS
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Wed., July 13
Speakeasy Blues Reunion
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Thurs., July 14-Special!
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Thurs., July 14-Sat., July 16
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Tues., July 19
ANDY PRATT
plus DAVID NORTHROP

Wed., July 20
MARYA & CHRIS MORGAN

Thurs., July 21
ERIC SCHOENBERG

Fri. & Sat., July 22 & 23
PRESTON REED

Wed. July 27-Sat., July 30
BILL STAINES
plus KEN PERLMAN

Wed., August 3
BILL MORRISSEY

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Continued from page 26

Old State House with the singing of "God Bless America" by Ernest Triplett, and oration exercises at Faneuil Hall at 11 a.m. with the singing of "Battle Hymn of the Republic" and the National Anthem by Ernest Triplett.

PICNIC at Beaver Country Day School, 791 Hammond St., Chestut Hill, noon-5 p.m., sponsored by the Boston Ski & Sports Club. Bring your own food and drink, grills available, barbequed chicken on sale. Admission $8; call 734-6726.

TUESDAY/5

INCREDIBLE HULK star Lou Ferrigno will make two appearances tonight at the Nine Lansdowne Club, 9 Lansdowne St., Boston, for an evening of body building, autograph signing, and gladiatorial sculpture. Teen show at 6:45 p.m., $10. Adult show at 9:30 p.m., $12. Call 536-0206.

WEDNESDAY/6

A WIND SCULPTURE by Susumu Shingu, "Echo of the Waves," will be installed with dedicatory ceremonies at the New England Aquarium today; call 742-8830.

THURSDAY/7

TO HEAVEN IN A SWING, a one-woman show about the life of Louisa May Alcott written and performed by actress Katharine Houghton, will be presented July 7-9 and 14-16 at 8 p.m. and July 10 and 17 at 3 p.m. at Orchard House, the Alcott family home, Concord. Tickets $5; call 369-4118.

FRIDAY/8

MASS. CRAFTS EXPO, with more than 100 exhibitors, will be going on today through Sun. at the Topsfield Fairgrounds, off Rte. 1, Topsfield. Music by the Last Fair Deal Bluegrass Band, food. Today noon-7 p.m., Sat. and Sun., 10 a.m.-7 p.m. Admission $2.50, under 14 free with adult; call 203-693-6311.

SATURDAY/9

INTERNATIONAL INSTITUTE MULTI-ETHNIC FESTIVAL, comprising Lowell's entire ethnic heritage, with dancing and food, 11 a.m.-4 p.m. in Lucy Larcom Park, Merrimack St., Lowell, between St. Anne's Church and the Merrimack Canal. Admission free; call 459-1000.

FRIENDS OF REP. MARIE HOWE of Somerville sponsor a Moonlight Cruise aboard the M/V *New Boston*, 8 p.m.-midnight, sailing from Rowes Wharf, 344 Atlantic Ave., Boston. Music by Tony Bruno Jr. and his Big Band. Tickets $10; call 666-4040.

MOVE-A-THON FOR REPRODUCTIVE FREEDOM, 10 kilometers of walking, jogging, biking, skating, or wheelchairing starting at 9:30 a.m. at the Boston Common and also ending there, to benefit the Natl. Org. for Women (Boston NOW); call 661-6015.

REDBOOK, the leftist bookstore, opens its new quarters at 92 Green St., Jamaica Plain, with a fundraising party, starting at 9 p.m. DJ, dancing, cash bar, admission $5; call 522-1464.

BOSTON PHOTO SHOOT, 10 a.m.-2 p.m. at a scenic park location in Arlington. Models in summer wear and bathing suits will pose. Bring cameras, film, and a picnic lunch. Admission $15 includes free iced tea; call 646-1432.

SUNDAY/10

SOFTBALL GAME between the staff of WBCN and Women's American Org. for Rehabilitation Through Training, noon-2:30 p.m. at the Boston Common ballpark, Charles and Boylston Sts., Boston. Donation $2, children 50¢ to benefit Women's Amer. ORT; call 961-2346.

MUSIC

CLASSICAL

SATURDAY/2

ASTON MAGNA FESTIVAL of 17th- and 18th-century music on period instruments presents works by Mozart, Bach, Handel, and Haydn for clarinet, violin, tenor, fortepiano, harpsichord, viola da gamba, flute, cello, and oboe tonight and this Fri. and Sat. at 6 p.m. in St. James's Church, Great Barrington. Tickets $12; call 413-528-3595.

SEVENARS CONCERTS presents a "Statewide Showcase," starting at 4:30 p.m. at the Academy, off Rte. 112 between Huntington and Worthington, with the Hilltown Choral Society, harpsichordist Gregory Hayes, composer-pianist John Newell, and the Emmanuel Wind Quintet. Donation $5; call 413-238-5854.

BOSTON SYMPHONY CHAMBER PLAYERS and pianist Gilbert Kalish play Clara Schumann, Webern, Bruch, and Brahms at 8:30 p.m. at the Theater-Concert Hall, Tanglewood. Tickets $9 and $12, or $4.50 to sit on the lawn; call 637-1940.

ROYAL FIREWORKS CONCERT with Banchetto Musicale playing Handel's Royal Fireworks Music, at 8:30 p.m. at the New England Aquarium Harbor Terrace. Tickets $17.50 and $15; sponsored by Water Music. Call 876-8742.

ROYAL FIREWORKS CRUISE with the Bay Chamber Orchestra playing Handel's Royal Fireworks Music, sailing at 8 p.m. from Long Wharf, Boston. Tickets $20; sponsored by Water Music. Call 876-8742.

SUNDAY/3

THE MIKADO, by Gilbert and Sullivan, will be performed by the chorus and soloists of the Janus Comic Opera at 3:30 p.m. at the DeCordova Museum Outdoor Amphitheater, Sandy Pond Rd., Lincoln. Admission $4, seniors and under 11, $2; call 259-8355.

ALEXANDER STRING QUARTET, with guest artists, plays Haydn, Dvořák, and Brahms at 6 p.m. at Castle Hill, Ipswich (follow Rte. 1A toward Castle Hill and Crane Beach). Part of the summerlong Castle Hill Festival. Tickets $10-$15; call 356-4070.

HOLIDAY GALA with fifes and drums at 2 p.m., folksinger Bill Crofut in the Theater-Concert Hall at 2:30 and 6:15 p.m., the US Military Academy Band in the Music Shed at 3:15 and 5:15 p.m., the Johnston Fantastic Symphony Steel Orchestra in the Theater-Concert Hall at 4:15 p.m., the Empire Brass Quintet in the Music Shed at 7 p.m., and BSO musicians conducted by Gunther Schuller playing American composers including Gershwin at 8:30 p.m.as part of the Tanglewood Music Festival, Lenox. Tickets $9.50-$45, or $7 for lawn seats, including all other activities; call 413-637-1940.

ORGANIST DOUGLAS RAFTER plays classical and popular melodies at 8:30 p.m. at Hammond Castle Museum, 80 Hesperus Ave., Gloucester. Tickets $5.50; call 283-7673.

MONDAY/4

OLD WEST ORGAN SOCIETY presents organists Yuko Hayashi, Joan Lippincott, and William Porter playing Sweelinck, Buxtehude, and Bach at 7 p.m. at Old West Church, 131 Cambridge St., Boston. Free.

TUESDAY/5

MASTERWORKS CHORALE SUMMER SING at 8 p.m. at Temple Isaiah, 55 Lincoln St., Lexington. Admission $2; call 646-0380. Tonight: open reading of Brahms's *Requiem*.

APPLE HILL CHAMBER PLAYERS present a free concert at 8 p.m. at the Louise Shonk Kelly Concert Barn, two miles north of Rte. 9 between East Sullivan and Nelson, NH. Call 603-847-3371.

SUMMER CHAMBER MUSIC CONCERT with clarinettist Paulette Bowes, flutist Kathleen O'Donnell, violinists Aideen Zeitlin and Melba Sandberg, violist Wendy Keyes, and cellist Deborah Thompson playing works of Weber and Mozart, at 8 p.m. at the Ali Newton Music School, 321 Chestnut St., West Newton. Free; call 527-4553.

WEDNESDAY/6

PIANIST LESLIE AMPER will perform at 12:30 p.m. at Longy School of Music, 27 Garden St., Camb. Free; call 876-0956.

THURSDAY/7

VIOLINIST SALVATORE ACCARDO and pianist Luis Batlle play Mozart, Brahms, Prokofiev, and Paganini at 8:30 p.m. in the Theater-Concert Hall at the Tanglewood Music Festival, Lenox. Tickets $9 and $12, or $4.50 to sit on the lawn; call 413-637-1666.

FRIDAY/8

"YEATS AND THE NEW PAGANISM," dramatic performance of W.B. Yeats's *Fighting the Waves* and musical performance by the Alexander String Quartet of pieces by Webern and Bartók, at 8:30 p.m. at Castle Hill, Ipswich (follow Rte. 1A toward Castle Hill and Crane Beach). Part of the summerlong Castle Hill Festival. Tickets $10-$15; call 356-4070.

LEONTYNE PRICE and the BSO conducted by Seiji Ozawa perform works by Brahms and Richard Strauss at 9 p.m., with a prelude concert at 7 p.m. by baritone Tom Krause, cellist Jules Eskin, and pianist Gilbert Kalish; both concerts in the Shed at the Tanglewood Music Festival, Lenox. Tickets $7.50-$35 or $5.50 to sit on the lawn; call 413-637-1666.

SATURDAY/9

LEONARD SLATKIN conducts the Boston Symphony Orchestra, with violinist Salvatore Accardo, in works of Rouse, Brahms, and Prokofiev, at 8:30 p.m. in the Shed at the Tanglewood Music Festival, Lenox. Tickets $7.50-$35 or $5.50 to sit on the lawn; call 413-637-1666.

MANHATTAN STRING QUARTET, with pianist Kenneth Drake, performs a Beethoven program at 3 p.m. at Music Mountain, Rtes. 63 and 126, Falls Village, CT. Admission $6, students $3; call 203-496-1222 or 203-824-7126.

SUNDAY/10

HAYDN'S *CREATION,* with soprano Kathleen Battle, Tenor Goetss Winbergh, bass Tom Krause, and the Tanglewood Festival Chorus, at 2:30 p.m. in the Shed at the Tanglewood Music Festival, Lenox. Tickets $7.50-$35 or $5.50 to sit on the lawn; call 413-637-1666.

VICTOR BORGE plays Schumann with the Manhattan String Quartet and does comedy and music routines at 3 p.m. at Music Mountain, Rtes. 63 and 126, Falls Village, CT. Tickets $25-$100 to benefit Music Mountain, including buffet after concert. Call 203-435-2442 for details.

SEVENARS CONCERTS INC. presents Robert, Rolande, Randolph, Rorianne, and Robelyn Schrade and David James, pianists, at 5 p.m. at the Academy, Worthington, off Rte. 112 between Huntington and Worthington. Donation $5; call 413-238-5854.

POPULAR, ETC.

SATURDAY/2

SALTY DOG BLUEGRASS FESTIVAL, today and tomorrow at Cambridge, Maine, with 14 bluegrass groups. Admission $4 Wed. and Thurs., $7 Fri.-Sun., under 12 free. Camping $2 a night. Rain cover; bring lawn chairs. No alcohol on grounds. Call 207-277-5624.

REAL STEEL (formerly the Silver Stars Steel Orchestra) will perform Trinidadian music at 8:30 p.m. under the tent at Hammond Castle Museum, 80 Hesperus Ave., Gloucester. Tickets $7; call 283-7673 for reservations.

THE BOSTON POPS, conducted by John Williams and Harry Ellis Dickson, perform tonight and tomorrow at 8:30 p.m. at the Hatch Shell on the Esplanade, Boston. Free; call 266-1492.

RODNEY DANGERFIELD performs tonight at 5 and 9 p.m. and tomorrow at 4 and 8 p.m. at South Shore Music Circus, Cohasset. Tickets $19.50; call 383-1400.

THE U.S. NAVY BAND will perform a swing concert called "Nightshift," 8:30-9:30 p.m. at the Charlestown Navy Yard, with fireworks at 10 p.m. Free.

ROCK AND ROLL REUNION, tonight and tomorrow, 7 p.m. and 10 p.m. at the Holiday Inn, Rte. 132, Hyannis. Tickets $12.50; call 771-6380. Tonight: the Five Satins, the Drifters, the Marvelettes, and the Duprees. Tomorrow: the Del Vikings, the Five Satins, and the Belmonts.

SUNDAY/3

THE PAT METHENY GROUP performs at 8 p.m. at Jacob's Pillow, Becket, MA. Tickets $11.50-$12.50; call 413-243-0745.

OLD FASHIONED BAND CONCERT with the Middlesex Concert Band playing marches, pops, and show tunes, 2-4 p.m. at the Museum of Our National Heritage, 33 Marrett Rd., Lexington. Free; call 861-6559.

THE ALLAN CHASE QUARTET will play jazz, 1-3 p.m. at the Franklin Park Zoo, Roxbury. Free; call 442-2002.

MONDAY/4

JOHN WILLIAMS CONDUCTS THE BOSTON POPS in the traditional 4th of July Esplanade concert at the Hatch Shell, at 8 p.m. Free; call 266-1492.

THE CONCORD BAND, a 65-piece concert band, plays Sousa, George M. Cohan tunes, and Tchaikovsky's *1812 Overture* at 4 p.m. at the Emerson Playground, Concord. Call 897-4291.

TUESDAY/5

THE PAT METHENY GROUP appears at 6 p.m. on the Boston Common as part of Concerts on the Common, sponsored by Miller High Life. Tickets $10.50-$12.50; call 426-6666.

CARILLON RECITALS, Tues., 7-8 p.m. through Aug. 9 at Phillips Academy, Memorial Tower, Rte. 28 and Salem St., Andover. Free; rain or shine. Tonight's carillonneur: Sally Slade Warner.

MEMBERS OF THE KLEZMER CONSERVATORY BAND will perform at 7:15 p.m. at the Newton Historical Society, Jackson Homestead, 537 Washington St., Newton Corner, exit 17 from the Mass. Turnpike. In case of rain, at Aquinas Jr. Coll. Auditorium, Jackson Rd., behind the Homstead at 7:30 p.m. Admission $1, elders 50¢, children 25¢; call 552-7120.

SOFT TOUCH, directed by Paul Rooney, performs 7:30-9 p.m. on the Waltham Common, Main St., Waltham, as part of Concerts on the Common, sponsored by the Waltham Arts Council. Free; call 891-3740 or 899-1683.

WEDNESDAY/6

THE REAL STEEL BAND performs 7-9 p.m. on the Norwood Town Common (or in case of rain, at the Aaron Guild Recreation Center, 825 Washington St., Norwood). Part of "Summerfest," sponsored by the Norwood Arts Council. Free.

CHRISTOPHER BROOKS TRIO will perform music by Jelly Roll Morton, W.C. Handy, Fats Waller, and other classic jazz greats at 7 p.m. at Curry College's Hafer Academic Center, 1071 Blue Hill Ave., Milton. Free; call 333-0500.

ELMER HAWKES AND KIM WALLACH will perform noon-1 p.m. at Winthrop Park, Mt. Auburn and Boylston Sts., Harvard Sq., Camb., as part of the Brown Bag Concert Series. Free; call 547-1445 or 864-2970.

NOEL PAUL STOOKEY of Peter, Paul & Mary and the Bodyworks Band, with special guest Fran McKendree, perform at 7:30 p.m. at Grace Chapel, Worthen Rd., Lexington. Tickets $7.50; call 862-6499.

THURSDAY/7

BOB CONNORS'S NEW YANKEE RHYTHM KINGS perform at 8 p.m. at the Market Mills Summer Stage, Market St., Lowell. Sponsored by the Lowell Chamber of Commerce, Arts Council, and Natl. Historical Park. Free; call 459-1000.

THE CONCORD BAND, a 65-piece concert band, plays pops, show tunes, Dixieland, and marches at 7:30 p.m. at the North Bridge Visitors' Center, Minuteman National Historical Park, Concord. Free, but canceled if it rains. Call 897-4291 or 369-8993.

THE HERB POMEROY QUINTET will perform music of Duke Ellington at 8 p.m. in the Sculpture Court of the Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $6; call 267-9300, ext. 289.

NAT ADDERLY QUINTET and jazz vocalist Carmen Lundy perform at 8 p.m. on the Campus Pond Lawn, UMass/Amherst, as part of the Bright Moments summer festival. Free; call 413-545-0190.

FRED SMALL AND KIM WALLACH perform an acoustic concert at 7:30 p.m. at First Church Congregational, Garden and Mason Sts., Camb. (enter by Mason St.). Sponsored by Women Against Sexual Harassment. Tickets $5 to benefit its harassment law suit against UMass.; call 776-2185.

FRIDAY/8

FIDDLER MARIE RHINES will perform at 8:30 p.m. at Katherine Cornell Hall, Martha's Vineyard. Tickets $6.50; call 548-8679.

SATURDAY/9

SHINE performs jazz standards and original compositions as part of Winthrop Concerts, at 8 p.m. at Winthrop Playhouse, 64 Hermon St., Winthrop. Tickets $3.50, seniors $2.50; call 846-8333 or 846-1835.

FIDDLER MARIE RHINES will perform at 8:30 p.m. at the Performance Center, Center St., Nantucket. Tickets $6.50; call 548-8679.

BOSTON ARTS ROUNDTABLE sponsors a concert at 8 p.m. at Blacksmith House, 56 Brattle St., Camb., with Dennis Pearne, Shelley Roth, and Barbara Herson, pianist-songwriter Linda Marks, and guitarist-songwriter Robert Nichols. Admission $3.50; call 648-7013.

SUNDAY/10

BILLY NOVICK & GUY VAN DUSER and **PRISCILLA HERDMAN** will perform acoustic music at 3:30 p.m. at the DeCordova Museum Outdoor Amphitheater, Sandy Pond Rd., Lincoln. Admission $4, seniors and under 11, $2; call 259-8355.

LOU RAWLS AND ROBERTA FLACK perform tonight at 4 and 8 p.m. and July 11 at 8 p.m. at South Shore Music Circus, Cohasset. Tickets $17.50; call 383-1400.

NEW ENGLAND SONGWRITERS ASSN. holds its second annual Song Festival, noon-10 p.m. at the Hatch Shell on the Esplanade, Boston, with 25 regional writers performing their folk, ballad, C&W, and jazz originals. Free; call 877-6968.

LIVINGSTON TAYLOR, with special guest Greg Greenway, performs at 8 p.m. at the Publick Theater, Christian A. Herter Park, Soldiers Field Rd., Brighton. Tickets $5-$7; call 247-0972.

AIR FORCE BAND OF NEW ENGLAND will present a concert of Broadway tunes at 6:30 p.m. on the Green, Centre St. and Langley Rd., Newton Centre, as part of Arts in the Parks, sponsored by the Newton Recreation Dept. Bring chairs and blankets. No concert if it rains. Free; call 552-7120.

NOTICES

MISCELLANEOUS

ASIAN AMERICAN RESOURCE WORKSHOP (864-2603), 27 Beach St., 3rd floor, Boston. Open Sat. for the expression of the Asian American experience through art, culture, and history.

BILINGUAL TRADESPEOPLE NEEDED to teach their trades in Mass. high schools and adult programs; free vocational training available. Call 482-7192 for details.

BOSTON FOOD CO-OP (787-1416), 449 Cambridge St., Union Sq., Allston, offers savings of 15% over supermarkets; 2 hours of work required a month. Info meetings Tues. and Thurs. at 7 p.m., Sat. at 10:30 a.m.

BROCKTON ART MUSEUM invites painters and sculptors to send slides for consideration for the Fourth Triennial Exhibition to be held Dec. 1983-Jan. 1984. Deadline Aug. 1. Send five slides, a résumé, and SASE to Elizabeth Haff, Curator, Triennial Exhibition, Brockton Art Museum, Oak St., Brockton 02401.

CAMBRIDGE FOOD CO-OP, a community food market, offers orientation meetings every Tues. at 6:30 p.m. and the last Sat. of each month at 10:30 a.m. at 580 Mass. Ave., Central Sq., Camb. Call 661-1581 for details.

CAPE COD SUMMER JOB BUREAU exists to coordinate efforts of employers and employees to find each other. For a copy of its 1983 jobs directory, send $2 to Cape Cod Sumer Job Bureau, Box 594, Barnstable, MA 02630.

CUMMINGTON COMMUNITY OF THE ARTS (413-634-2172), Cummington 01026, offers year-round residencies for artists of all disciplines, with childcare support.

ELDERS' BUS, a service of Back Bay Aging Concerns Committee, provides free door-to-door transportation to more than 40 destinations in the South End, Fenway, Back Bay, and downtown neighborhoods. Call 266-2257 for information.

A GROUP OF GREETING-CARD ARTISTS meets the third Thurs. of each month for contacts, information, and inspiration, 7 p.m. at the Salvation Army, 402 Mass. Ave., Central Sq., Camb. Donation $1 to cover costs; call 484-1622.

HOMESHARING PROGRAM of the Back Bay Aging Concerns Committee attempts to match people with places to share with people looking for a home, preferably in reach of the MBTA. Call 266-2257 or write Back Bay Aging Concerns at 67 Newbury St., Boston 02116.

INDEPENDENT HOUSE (369-1352 or 369-5405) offers a social club for learning-disabled adults 18-28, Thurs. at 7:30 p.m. at the Brookline-Brighton-Newton Jewish Community Center.

INFORMATION CENTER FOR INDIVIDUALS WITH DISABILITIES (727-5540, voice, or 727-5236), 20 Providence St., room 329, Boston.

JOB OPENING information for veterans and others. For information send legal-sized SASE to US Veterans' Benefit Services, PO Box 2545, Covina, CA 91723, if you're a veteran; otherwise to US Employment Researchers, PO Box 398, Upland, CA 91786.

KODÁLY CENTER OF AMERICA must move from its present quarters and needs to purchase a 10-20 room building. Call 332-2680 if you know of one.

MASS. HORTICULTURAL SOCIETY announces a competition for its 1983 Community Garden Award. Application deadline Aug. 15; call 536-9280 for details.

MASS. STATE CITIZENS PARTY seeks those interested in building a down-home, progressive political party to provide a real alternative to the Democrats and Republicans. Call 547-3510 or 776-2318.

MINUTEMEN TOASTMASTERS CLUB meets 1st and 3rd Thurs. of each month at 7:30 p.m. at American Legion Post #156, 215 Waverly Oaks Road, Waltham. Visitors welcome. Call 893-7652 or 893-4655.

NATIONAL ASSN. OF CIVILIAN CONSERVATION CORPS ALUMNI is trying to locate the two million or so former members and associates of the Civilian Conservation Corps of the '30s and '40s, with a view to having the CCC reactivated. Write for info to NACCCA Headquarters, Redstone Bldg., suite 318, Loehmann's Plaza, 7245 Arlington Blvd., Falls Church, VA 22042.

NEWTON FARMERS' MARKET will be held every Tues. from July 12 through Oct. 25, 2:30-6:30 p.m. at the War Memorial Circle, behind Newton City Hall, 1000 Comm. Ave., Newton Centre. Sponsored by the Newton Parks and Recreation Dept.

NEWTON FREE LIBRARY's Outreach Program (552-7145) offers books, magazines, records, and silent films to the housebound.

THE NEXT STEP, a singles group, meets Wednesdays in members' homes west of Boston. Call 783-5910 or write to 56 Jacqueline Road, Waltham 02154.

OPERA SINGERS — opera production and/or workshop company now forming; for audition, call 625-0085 (after 8 p.m.).

REYNOLDS ALUMINUM RECYCLING COMPANY will be operating a recycling center at South Shore Plaza, section G, Granite St., Braintree, on the 1st, 3rd, and 5th Sats. of each month, 1:30-2:30 p.m.

SINGLES GROUP meets every second and fourth Fri. at 7:30 p.m. at Arlington St. Church, 355 Boylston St., Boston. Call 536-7050. Free; BYOB.

SMALL-BUSINESS PEOPLE can receive professional assistance free of charge at Boston College's Small Business Development Center. Call 969-0100, ext. 4091.

"SOCIAL WORKERS HELP PEOPLE JUST LIKE YOU," a free brochure, is available; send a long self-addressed stamped envelope to Natl. Assn. of Social Workers, 14 Beacon St., Boston 02108.

SOIL TEST costing $4 is available from UMass. Cooperative Extension Service; call 891-0650.

"SUMMERFEST '83," Brockton's annual summer festival, takes place Aug. 6 and 7 at Brockton High School. Applications for juried arts and crafts show are available from the Brockton Community School Office, 43 Crescent Street, Brockton. Deadline July 22. Call 580-7597.

SUNDAY BRUNCH CLUB (527-4478), PO Box 245, Chestnut Hill 02167, for the professional single, divorced, separated, or widowed individual. Weekly potluck brunches, programs, and social hours; reservations necessary. Admission $10.

TRANSCENDENTAL MEDITATION — free introductory lectures offered regularly at 33 Garden St., Camb. Call 876-4581.

UNICEF seeks contributions to aid children in Lebanon. Send contributions to UNICEF, 99 Bishop Drive, Camb., or call 492-0029 for information.

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION (356-5651), 356 Boylston St., Boston, has an ongoing group for over-45 unemployed workers with recent work experience; fee $20.

YOUTH UNEMPLOYMENT COUNSELING — Ecumenical · Social Action Committee offers educational and employment counseling and job placement assistance to youths 16-21 of Jamaica Plain, Mission Hill, and Egleston Sq. areas. Call 522-3600.

RECREATION

ARLINGTON PHILHARMONIC ORCHESTRA will hold informal sight-reading sessions Wed. in July at 7:30 p.m. at Unitarian-Universalist Church, Arlington Center. Instrumentalists and vocalists invited; call 623-6652.

BOSTON CAMERA CLUB meets Mondays at 7:30 p.m. at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). Free.

CAMBRIDGE FAMILY Y (876-3860), 820 Mass. Ave., Camb., offers swimming instruction and a fencing club. Call for details.

CHESS CLUB for boys and girls 6-16 meets at the Malden Y Youth Dept., 3rd floor, 83 Pleasant St., Malden Sq. Cost $15; call 964-1428.

DICK SYATT'S HOTLINE PARTY — every Friday, 8:30 p.m.-1 a.m. at the Palace, Rte. 99, Saugus. Mention "Hotline" for free admission; call 233-7400 for more information. For single or married adults of all ages.

DREAM FRIDAY, open dream-sharing group every Fri. 7:30-9:30 p.m. at the Center for Creative Dream Exploration, 18 Amory St., Camb. (661-6615). Donation $2.

DUPLICATE BRIDGE at the Cavendish Club, Longwood Towers, 20 Chapel St., Brookline, Tues. and Thurs. at 11 a.m., Wed. and Fri. at 8 p.m. Admission $3; call 734-2230.

FALCON FIELD ARCHERY CLUB meets monthly. Equipment supplied where needed. Call 335-7794.

FENCING at the Academy of Fencing, 125 Walnut St., Watertown (926-3450), every Tues. and Thurs., 8-11 p.m.

"FITNESS 45," drop-in exercise program at the Camb. YWCA; Mon. and Wed., 5:30-6:15 p.m. at 7 Temple St., Central Sq., Camb. Admission $3; call 491-6050.

FRENCH CONVERSATION GROUP every Tues., noon-2 p.m. at the Alliance Française, 118 Milk St., Boston. Bring lunch and talk French. Free; call 482-4170 for information.

GAME NIGHT at Blacksmith House, 56 Brattle St., Camb., every Wed., 7:30-10:30 p.m. Scrabble, chess, bridge, etc. Admission 50¢.

GO — learn it and play it at the Mass. Go Assn., 94 School St., Central Sq., Camb. (547-9453).

HARVARD SUMMER POPS BAND invites all wind and percussion players to rehearse every Wed., 7:15-9:30 p.m. at Sanders Theater, Kirkland and Quincy Sts., Camb. Just show up with your instrument and a folding stand, if you have one. Call 495-2000, afternoons, for more information.

HEARTS TOURNAMENT every month at the Boston Chess Club, 1223 Beacon St., Brookline. Call 277-9893.

HEBREW CONVERSATION GROUP (Chug Ivri) — at Zionist House, 17 Comm. Ave., Boston. Biweekly lunch-hour conversations being scheduled; call 267-3600.

KUNG FU — at the Salem YMCA Wah Lum Kung Fu Club, 1 Sewall St., Salem (744-0351). Classes Wed., Fri., & Sat., 6-9 p.m.

NEWTON COMMUNITY BIG BAND invites trumpet, saxophone, piano, bass, guitar, and drum players to its rehearsals, Tues. and Thurs. evenings, July 5-28, 7-9 p.m. Cost $15; call 552-7120 for details.

NEWTON FREE LIBRARY CAMERA CLUB welcomes new members, beginners and experts, for workshops, slide competitions, speakers, and field trips. Call 552-7163 or 484-1622.

OPERA APPRECIATION GROUP for those who enjoy listening, talking about, and going to opera. Call 522-6954.

OPERA LOVERS GROUP being established in Sudbury area. Call 443-4253 or write PO Box 545, Sudbury 01776.

RX-7 CLUB OF NEW ENGLAND is for owners of Mazda RX-7s; call 787-1578.

SALEM MARITIME NATIONAL HISTORIC SITE open daily except Thanksgiving, Christmas, and New Year's, weather permitting; tours available on weekends.

SCRABBLE CLUB meets each Mon. at 6:30 at the Jackson-Mann Community School, 500 Cambridge St., Allston. Prizes, refreshments. Admission $1.50.

SIGHTREADING SESSIONS — Mon. evenings in June and July, sponsored by the Little Orchestra of Cambridge. Strings especially needed. Call 876-8506 for information.

SINGLES WITH ADVANCED DEGREES IN PROFESSIONAL, ACADEMIC OR RESEARCH CAREERS holds parties 6-8 p.m. every Fri. at the 6-Love Restaurant Lounge, Charles River Park Tennis Club, 35 Lomasney Way, Boston. Admission $5; call 367-0610 or 742-8922.

SKIING at Weston Ski Track, Park Rd., Weston, till 10 p.m. six nights a week; call 894-4903.

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INC. invites all men who like to sing and can carry a tune to its singing meetings, Wed. at 8 p.m. at Middlesex County Hospital, Recreation Hall, 775 Trapelo Rd., Waltham. Call 861-8106 or 926-3849.

SUMMER EVERGREEN PROGRAM of Boston University, for those 65 and older, runs July 11-Aug. 11, Mon.-Thurs., 10:30 a.m.-3 p.m., with lectures, discussions, and physical recreation. Tuition for whole program $10; call 353-4128.

SWIMMING PROGRAM for families at the Central Branch YMCA, 316 Huntington Ave., Boston (536-7800, ext. 147), Tues. and Fri., 6:30

Continued on page 30

CLUBS

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Wed. & Thurs., July 13 & 14 — INTEGRATED CIRCUIT
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Thurs., July 21 — SAMAMBAIA
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JULY 16 ..... THE WAITRESSES
WITH OUR DAUGHTER'S WEDDING
JULY 22 ..... JON BUTCHER AXIS
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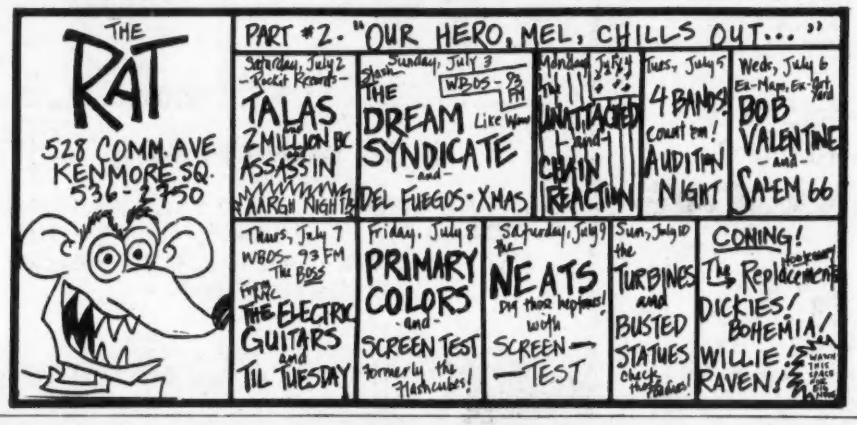
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Monday, July 4 – UNATTACHED – and – CHAIN REACTION
Tues., July 5 – 4 BANDS! count 'em! AUDITION NIGHT
Wed., July 6 – Ex-Mags, Ex-Girls – BOB VALENTINE – and – SALEM 66
Thurs., July 7 – WBOS-93 FM – The BOSS – from the ELECTRIC GUITARS and TIL TUESDAY
Friday, July 8 – PRIMARY COLORS – and – SCREEN TEST formerly the Flashcubes!
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Sun., July 10 – the TURBINES and BUSTED STATUES check them out!
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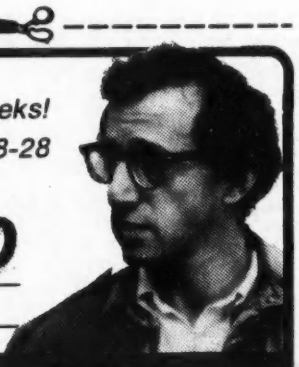

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July 8-28

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July 8 and 9 Fri.-Sat.	Love & Death Bananas	12:30-4:00-7:45 2:15-5:45-9:30
July 10 and 11 Sun.-Mon.	Everything. . .About Sex Sleeper	12:30-4:00-7:45 2:15-5:45-9:30
July 12 and 13 Thurs.-Fri.	Stardust Memories Interiors	12:30-4:15-8:05 2:20-6:10-9:55
July 14 and 15 Thurs.-Fri..	Annie Hall Manhattan	12:30-4:35-8:05 2:20-6:15-9:55
July 16 and 17 Sat.-Sun.	Bananas Sleeper	12:30-4:00-7:45 2:15-5:45-9:30
July 18 & 19 Mon.-Tues.	Annie Hall Everything...About Sex	12:30-4:05-7:45 2:20-5:55-9:30
July 20 and 21 Wed.-Thurs.	Manhattan Love and Death	12:30-4:10-8:05 2:25-6:10-10:00
July 22 and 23 Fri.-Sat.	A Mid Summer Nights Sex Comedy Take The Money and Run	12:30-4:00-7:45 2:15-5:45-9:30
July 24 and 25 Sun.-Mon.	Interiors Stardust Memories	12:30-4:05-7:55 2:20-5:55-9:45
July 26 and 27 Tues.-Wed.	Manhattan Annie Hall	12:30-4:25-8:05 2:25-6:15-9:55
July 28 Thurs.	The Front Play It Again, Sam	12:30-4:00-7:45 2:20-5:55-9:40

Continued from page 29

p.m. Members and non-members invited.

TAI CHI — the Gin Soon Tai Chi Club (542-4442), 28 Harrison Ave., Boston 02111, offers a free demonstration every Saturday, 1-4:30 p.m.

T'AI CHI instruction available at the Moving Together Center, 33 Richdale Ave., room 200, Camb.; call 547-8284.

TENNIS ROUND ROBINS sponsored by the Boston Ski & Sports Club, every Sat., 9 a.m.-1 p.m. at Beaver Country Day School, 791 Hammond St., Chestnut Hill. Admission $8, by reservation; call 734-6726.

VOLLEYBALL every Wed., 6-9 p.m. outdoors at Beaver Country Day School, 791 Hammond St., Chestnut Hill. Sponsored by Boston Ski & Sports Club. Admission $4. All levels. Call 734-6726.

VOLLEYBALL sponsored by Camelot Singles, Tues. in July and Aug., 6 p.m.-dusk at Mt. Ida College Athletic Field, Carlson Ave., off Dedham St., Newton Centre. In case of rain, postponed to next clear day. Admission $3; call 284-4159.

WHALE WATCHES sponsored by Web of Life now taking reservations for trips in June. Cost $13; call 866-5353.

WHIST GAME every Mon. 9 a.m.-noon in Hartman Hall, next to Union Hospital in Lynn. Admission $1.25; call 581-9200, ext. 3850.

WIND AND BRASS ENSEMBLE meets Sat. mornings, 11 a.m.-1 p.m. to play Renaissance and Baroque music. All levels of competence welcome. Call 965-5687.

WOMEN'S INDOOR SOCCER seeks players of all ages and abilities. Call 864-8181.

WOOD-CARVING WORKSHOP offered informally by master whittler Joe Goldman Saturdays, 9 a.m.-4 p.m. at Cambridge Lumber & Supply, 135 Harvey St., North Cambridge. Drop in any time, or call 876-4460.

WORKMEN'S CIRCLE, 1762 Beacon St., Brookline, offers social activities for young Jewish adults 25-40; call 566-6281.

VOLUNTEERS

ALLIANCE AGAINST SEXUAL COERCION seeks staff for its crisis line and for community outreach. Training and supervision provided. Call 547-1176.

AMERICAN CANCER SOCIETY (267-2650), 247 Comm. Ave., Boston, needs volunteers to drive patients to and from life-saving treatments (mileage compensation available).

AMERICAN INSTITUTE FOR FOREIGN STUDY seeks host families for foreign students; call 203-869-9090.

AMERICAN INTERCULTURAL STUDENT EXCHANGE seeks host families for international high-school students for the 1983-84 school year; call 422-6280 for more information.

AMERICAN RED CROSS of Mass. Bay seeks health and para-health volunteers to conduct blood pressure screenings this summer. Training and orientation provided; call 262-1234, ext. 203.

AREA II HOME CARE FOR SENIOR CITIZENS seeks volunteers to assist the homebound; call 266-1672. Chess player also sought to play with an elderly gentleman.

BACK BAY AGING CONCERNS COMMITTEE seeks volunteers to drive older parishioners to Back Bay churches on Sundays; you would be asked to drive a van approximately one Sunday every two months. Call 266-2257.

CAMBRIDGE COUNCIL ON AGING seeks volunteers for a program of regular phone calls to elders in frail health living alone; call 498-9039.

CAREERS FOR LATER YEARS seeks retired management professionals to serve as consultants for non-profit agencies. Call 426-1250.

CASA MYRNA VASQUEZ (262-9581), PO Box 18019, Boston, needs volunteers who can work four hours a week for six month, to help with the staffing of a community-based shelter for women in crisis and their children.

CEASE (Coalition to End Animal Suffering in Experiments) is an all-volunteer organization (825-6700).

CHILDREN'S COOPERATIVE DAY CARE CENTER needs volunteers to help out in the preschool classroom three afternoons a week; call 497-4332.

COMMUNITY DEVELOPMENT PROGRAM, a self-help program at Walpole State Prison, needs participation and support from those outside. Write Joseph Jackson, PO Box 100, South Walpole 02071.

DARE FOSTER HOMES, 14 Beacon St., room 306, Boston, seeks prospective foster parents. Call 723-3420 day or night.

DIANNE DeVANNA CENTER for the prevention of child abuse and neglect to staff its hotline and work with families; call 843-7010.

DOGLOVERS NEEDED to adopt stray dogs otherwise headed for research laboratories; call 623-8599.

EASTERN SERVICE WORKERS ASSN. (427-9899), 55 Adams St., Roxbury, is an all-volunteer organization run through donations, providing food, clothing, and legal help where needed. Needs canvassers, professional skills, and transportation.

ELIZABETH PEABODY HOUSE seeks Big Sisters and Brothers for kids 7-14; call 623-5510.

ELIZABETH STONE HOUSE, a program for women in distress, seeks volunteers, particularly to work with children living there. Call 522-3417.

FAMILY SERVICE ASSN. of Greater Boston (523-6400), 34½ Beacon St., Boston, seeks volunteers for three hours a week to enrich the lives of children and/or the elderly, also, during the summer to run arts, crafts, and other activity groups.

FOSTER HOMES NEEDED for kids 11-18. Training, support, and a stipend provided; call 935-6495 for information.

FRIENDS OF THE BOSTON HARBOR ISLANDS (523-6799) seeks volunteers to assist the state park staff on Gallop's, George's, Grape, Bumpkin, and Lovell's Islands.

GREATER BOSTON CHILD CARE COALITION seeks business and professional people for its advisory board; also, donations of cash, toys, clothes, furniture, goods, and services. Call 427-2786.

HARBOR HOSPICE (884-5281), 91 Crest Ave., Chelsea 02150 seeks volunteers to visit, phone, do errands, etc. for people with chronic life-threatening illnesses.

HELP FOR ABUSED WOMEN AND THEIR CHILDREN seeks volunteers for its hotline, child care, and court and welfare advocacy. Call 744-8552, mornings.

INTERNATIONAL INSTITUTE OF BOSTON (536-1081) needs tutors, interpreters, guides, and friends for immigrants and refugees arriving in Boston.

JEWISH BIG BROTHER/SISTER ASSN. of Boston seeks Jewish Big Brothers. Supervision provided; call 367-5818.

JEWISH FAMILY AND CHILDREN'S SERVICE seeks volunteers to visit the elderly and to help Russian immigrants adjust to America; call 566-5716.

LYNN ECONOMIC OPPORTUNITY (581-7220), 360 Washington St., Lynn, seeks volunteer producers for a cable program to be aired weekly on Lynn Warner Amex Cable System.

MASS. ASSN. FOR THE BLIND seeks volunteers to read to the blind and offers classes in Braille transcription to train volunteer transcribers; call 738-5110.

MASS. SOCIETY FOR THE PREVENTION OF CRUELTY TO ANIMALS is looking for people to adopt dogs and cats. Call 522-5505, ext. 151.

MASSPIRG (Mass. Public Interest Research Group) has many volunteer opportunities; call 423-1796.

MIDDLESEX COUNTY JAIL needs volunteers to conduct educational and recreational programs for inmates awaiting trial. Short-term programs on a topic of your choice. Call 494-4400.

NEVILLE MANOR NURSING HOME, 650 Concord Ave., Camb., seeks volunteer companions for its residents; call 492-6310.

NEWTON COMMUNITY SCHOOLS seeks instructors for the fall term in drama, dance, academics, computers, cooking, and many other subjects and activities. Call 552-7118.

NEWTON FREE LIBRARY (552-7145) seeks volunteers to help with library services and programs.

9to5 (536-6003), 140 Clarendon St., Boston, the organization for women office workers, needs volunteers.

NUCLEAR FREE CAMBRIDGE seeks to make Cambridge one of the first nuclear-free zones in the US. Call 354-0008 to help.

NUCLEO ECLETTICO seeks help with sound/lighting, stage managing, set design, costuming, advertising, public relations, typesetting, and graphics. Call 367-8056, 12:30-5:30 p.m.

PLACE RUNAWAY HOUSE seeks volunteers to donate a few hours weekly in the area of crafts, music, cooking, administration, gardening, carpentry, etc. Call 536-4181.

PRISON BOOK PROGRAM sends free literature to prisoners across the US. To donate books, money, or time, contact the Prison Book Program, 136 River St., Camb. 02139 or call 491-6930.

PROJECT PLACE HOTLINE needs volunteers. Trainings begin monthly, weekly supervision and in-services. Orientations each Wed. at 6:30 p.m. Call 262-3740 for more information.

RED CROSS needs volunteers to staff blood donor sites; call 262-1234, ext. 236. Training and orientation provided.

RENEWAL HOUSE (566-6881) a shelter for battered women and their children, needs volunteers to answer crisis calls and do other shelter work.

SCIENCE FOR THE PEOPLE (547-0370) seeks volunteer editors, artists, photographers, and writers to produce a bimonthly magazine.

SHAUGHNESSY REHABILITATION HOSPITAL needs volunteers. Call 745-9000.

TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Milton, seeks volunteers who can contribute at least a half day a week staffing the entrance and gift shop.

UNITED FARM WORKERS seeks community and boycott organizers. Write to UFW, AFL-CIO, 2 Park Sq., room 214, Boston 02116 or call 542-4548.

VOLUNTARY ACTION CENTER has listings of more than 500 agencies requesting volunteers. Call 482-8370 for information.

WALTHAM BATTERED WOMEN SUPPORT COMMITTEE needs volunteers to work at the shelter, answer the hotline and assist women who go to court; call 899-8676.

WEST SUBURBAN ELDER SERVICES (969-0170), 1001 Watertown St., West Newton, seeks ombudsmen and -women to help resolve problems and complaints of people in nursing homes. Training program June 1-9.

ZIONIST HOUSE (267-3600), 17 Comm. Ave., Boston, seeks help with general office work and PR.

TALKS

WEDNESDAY/6

"THE 'IN' OF INTERNSHIPS," talk at 9:30 a.m. at Continuum, 785 Centre St., Newton. Free; call 964-3322.

OUR LIVES, OUR WORK, lunchtime forum for women, noon-1 p.m. for four Wednesdays starting today at St. Paul's Cathedral, 138 Tremont St., Boston. Bring lunch. For more information call 742-4720, ext. 58.

THURSDAY/7

CANCER AND MACROBIOTICS will be discussed by Michio Kushi at 7:30 p.m. at First Presbyterian Church, 32 Harvard St., Brookline. Cost $10; call 731-0564.

THE TUITION WAIVER PROGRAM for unemployed people, offered by Bunker Hill Community College, whereby unemployed people can take part-time or full-time course loads tuition-free, will be explained at 2 p.m. at the college, New Rutherford Ave. and Gilmor Bridge, Charlestown. Call 241-8600, ext. 420.

FRIDAY/8

ART SANDWICHED IN, lunchtime lectures at the Institute of Contemporary Art, 955 Boylston St., Boston. Admission $2.50 includes coffee and dessert; bring lunch. Call 266-5151. Today at 12:15 p.m., video artist Ben Britton discusses video art in Boston.

SUNDAY/10

"A CONTEXT FOR COLLECTING" in Boston will be described by Institute of Contemporary Art curator Elizabeth Sussman, at 3 p.m. in the Remis Auditorium of the Museum of Fine Arts, 465 Huntington Ave., Boston. Museum admission $3.50; call 267-9300, ext. 289.

Play by play

compiled by David Edelstein

THE ALL NIGHT STRUT! Actually it lasts only an hour and a half, but this musical celebration of the '30s and '40s packs a lot in: "Chattanooga Choo-Choo," "Fascinatin' Rhythm," "Don't Sit Under the Apple Tree," and many more. At the Next Move Theater, 1 Boylston Place, Boston (423-5572), through July 24. Curtain is at 8 p.m. Tuesday through Thursday, at 7 and 9:30 p.m. on Friday and Saturday, and at 7:30 p.m. on Sunday. Tix $16 to $19. (See review in this issue.)

LA CAGE AUX FOLLES. As a mature homosexual couple, the suave Gene Barry and the transcendently transsexual George Hearn preside over this witty and unabashedly sentimental pre-Broadway romp about a French cabaret where the buxom babes are men. The score, by Jerry (*Dolly, Mame*) Herman, is mostly generic, but the drag-show choreography is dazzling and the book by Harvey Fierstein is so studded with tongue-in-cheek that you may leave the theater humming the ironies. And underneath the glitter this truly audacious musical uses an apt combination of exotica and schmaltz to conjure a sort of cliché-expunging, prejudice-shattering grandeur. The musical theater has finally come out of the closet — wearing every gorgeous outfit it can grab off a hanger. At the Colonial Theater, 106 Boylston Street, Boston (426-9366), through July 16. Curtain is at 8 p.m. Monday through Saturday, with a 2 p.m. matinee on Wednesday and Saturday. Tix $16.50 to $35.

THE CARETAKER. A feminization of Harold Pinter's sinister tragicomedy about a tramp's sojourn in the house of two weird brothers — er, sisters. Barbara Schofield directs, and the cast includes favorite BoShakes actress Sandra Shipley. At the Lyric Stage, 54 Charles Street, Boston (742-8703), June 28 through July 9. Curtain is at 8 p.m. Tuesday through Saturday. Tix $6 to $8. (See review in this issue.)

DANCIN' IN THE STREET! Billy Wilson's razzle-dazzle tribute to Motown has extended its smasheroo engagement and boogied over to a new theater for a limited run. At the Cabaret Theater (formerly the Fan Club), 275 Tremont Street, Boston (423-6273), through July 10. Curtain is at 8 p.m. Tuesday through Friday, at 6 and 9:30 p.m. on Saturday, and at 3 and 6:30 p.m. on Sunday. Tix $13.50 to $19.50.

DEATHTRAP. Ira Levin's Pirandellian comedy-thriller about about a failed Broadway playwright who'll commit murder for a hit. In this play, which was a big Broadway success, Levin was able to have his ax and grind it too. At the Tufts Arena Theater, Talbot Avenue, Medford (381-3493), July 6 through 16. Curtain is at 8 p.m. Wednesday through Saturday. Tix $6; $5 for students and seniors.

DRAMATIC LICENSE. A new mystery thriller by Kenneth Ludwig, whose *Sullivan and Gilbert* was one of the highlights of last summer. This one's about actor William Gillette, who brought Sherlock Holmes to the stage, and who here confronts a real-life murder at a house party. (The ghost of Arthur Conan Doyle did it.) At the American Stage Festival, Route 101, Milford, New Hampshire (603-673-7515), July 5 through 16. Curtain is at 8 p.m. Tuesday through Saturday and at 7 p.m. on Sunday. Tix $7.95 to $12.95.

FIDDLER ON THE ROOF. An al fresco revival of the Bock-Harnick musical about a Jewish milkman in tsarist Russia who learns how the times they are a'changin'. There will be a pre-show Kaddish for the mosquitoes murdered during the performance. At the Publick Theater, Herter Park, 1175 Soldiers Field Road, Brighton (720-1007), in repertory July 8 through September 3. Curtain is at 8 p.m. on Friday and Saturday. Tix $7; $5 for children and seniors.

4S FESTIVAL. A strange project. The festival will be "an annual celebration of the musical theater works of Stephen Sondheim, Richard Strauss, Igor Stravinsky, and Arthur Sullivan." It kicks off on July 7 with Stephen Sondheim's breakthrough musical, *Company*, which is about a lonely bachelor's odyssey through a world of squabbling marrieds. Three other works will play in repertory: Strauss's "conversational" last opera, *Capriccio* (opening July 8); Stravinsky's opera-ballet *Persephone* and his "burlesque" *Renard*, for dancers, singers, and chamber orchestra (July 9); and Gilbert and Sullivan's *Patience* (July 10). At the Agassiz Theater, Radcliffe Yard, Cambridge (495-8635). Curtain is at 8 p.m. Thursday through Sunday. Tix $12; $8 for students and seniors.

HOLIDAY. The Williamstown Theater Festival inaugurates its summer season with a revival of Philip Barry's 1928 comedy that's notable primarily for the always evanescent presence of Blythe Danner — not to mention the appearance of Christopher Reeve *sans* cape (unless he gets to don evening outerwear of the period). At the Williamstown Theater Festival, Williamstown (413-458-8145), through July 9. Curtain is at 8:30 p.m. Monday through Friday and at 9 p.m. on Saturday, with matinees at 2:30 p.m. on Thursday and at 5 p.m. on Saturday. Tix $5 to $14.

THE MISER. At its best Jim Carmody's audaciously colloquial production of Molière's cartoon has a classic farce nuttiness, delicious performances, and even a hint of the underlying tragedy: money's subversion of family ties. But the show runs down in the second act, and Carmody gets awfully stingy with the laughs. Presented by Boston Stage Productions at the Boston Shakespeare Company, 52 St. Botolph Street, Boston (267-5600), in repertory through July 16. Curtain is at 8 p.m. on Thursday and Saturday July 9. Tix $7 to $9.

THE MOTHER OF US ALL. Composer Stanley Silverman directs this acclaimed, frisky, self-conscious production of the Virgil Thomson/Gertrude Stein musical about the life of Susan B. Anthony. Presented by the Music Theater Group at the Lenox Arts Center, Citizens' Hall, Stockbridge (413-298-9463), July 6 through 23. Curtain is at 9 p.m. Wednesday through Sunday. Tix $10 to $15 ($50 for gala performance/picnic on Friday July 9).

NUTS. The insanity defense comes under fire in Tom Topor's circuitous but compelling courtroom drama about an intermittently bonkers woman accused of murder who *wants* to be declared responsible for her actions. Topor raises more serious questions than he intends to answer, but *Nuts* does get a crack production. At the Alley Theater, 1253 Cambridge Street, Cambridge (491-8166), through July 16. Curtain is at 8 p.m. Thursday through Saturday. Tix $7; $6 for students and seniors.

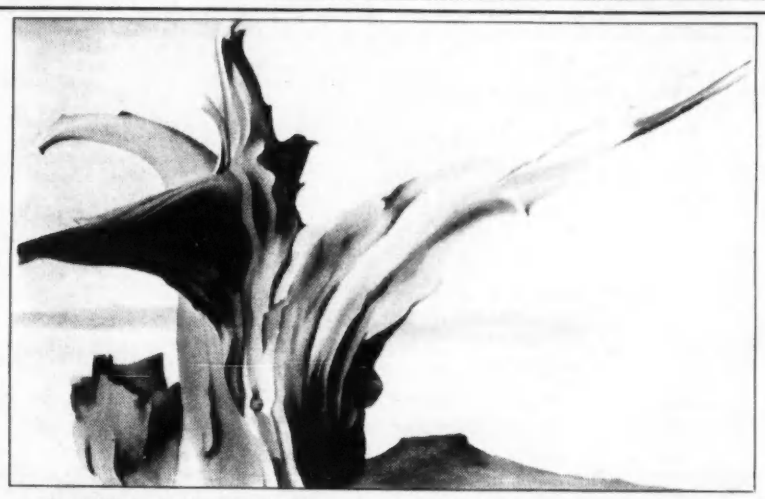
ROBIN HOOD. Robin, Marian, their merrie band, the Sheriff of Nottingham, queenly kings, and kingly queens all trade insults and epigrams in Larry Blamire's sometimes hilarious, more often tiresome revision of the Robin Hood legend. The swordplay is dandy, but Pinebank Park should have made a more magical Sherwood Forest. Bring lots of wine (and bug spray). At the Open Door Theater, Pinebank Park, Jamaicaway, Boston (522-4292), through July 16. Curtain is at 8 p.m. Thursday through Saturday. Tix $5 to $6; $1 off for students, seniors, and Jamaica Plainpersons.

LA RONDE. A rare (and welcome) revival of Arthur Schnitzler's bittersweet roundelay directed by Bill Rauch (who staged last year's wonderful *Dog Beneath the Skin*). Presented by the Harvard-Radcliffe Summer Theater at the Loeb Drama Center, 64 Brattle Street, Cambridge (495-7847), through July 10. Curtain is at 7:30 p.m. Wednesday through Saturday, with a 2 p.m. matinee on Sunday July 3. Tix $5; $3.50 for students.

THE SHADOW BOX. Michael Cristofer's pernicious Pulitzer Prize-winner — basically a *Plaza Suite* for the terminally ill — follows the waning lives of three cancerous characters and their friends in a high-tech hospice. At least Neil Simon didn't garble Elizabeth Kübler-Ross. The production is utterly conventional but nicely acted. Presented by Boston Stage Productions at the Boston Shakespeare Company Theater, 52 St. Botolph Street, Boston (267-5600), in repertory through July 16. Curtain is at 8 p.m. on Saturday July 2 and on Wednesday and Friday. Tix $7 to $9.

SHAY DUFFIN AS BRENDAN BEHAN: CONFESSIONS OF AN IRISH REBEL. An acclaimed one-man show in which Dublin actor Shay Duffin presents himself as the irreverent Irish playwright (*The Hostage, The Quare Fellow*) and lush. At the Charles Playhouse, 76 Warrenton Street, Boston (426-6912), through July 10. Curtain is at 8 p.m. Tuesday through Thursday, at 7 and 9:30 p.m. on Friday and Saturday, and at 7 p.m. on Sunday. Tix $10 to $16. (See review in this issue.)

SUGAR BABIES. This Broadway musical tribute to burlesque played Boston a few years back with the short-lived Carol Channing-Robert Morse road company. Now you can see it with the originals: the inimitable Mickey Rooney and the ever-leggy Ann Miller. Plus showgirls, fan dancers, ventriloquists, jugglers, and so on. At the newly named Wang Center for the Performing Arts, 268 Tremont Street, Boston (542-3600), July 5 through 31. Curtain is at 7 p.m. on Tuesday (press opening) and at 8 p.m. Wednesday through Saturday, with matinees at 2 p.m. on Wednesday and Saturday and at 3 p.m. on Sunday. Tix $12.50 to $28.



Georgia O'Keeffe Red Tree, Yellow Sky, 1952

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Off the record

compiled by Mark Moses

THIS WEEK

★★★½STEVE ARRINGTON'S HALL OF FAME (Atlantic).

●Slave, VISIONS OF THE LITE (Cotillion). For his solo debut LP, Steve Arrington, the on-again, off-again vocalist/drummer with Dayton's Slave, has loosened up his old band's grooves to provide delicate funk that at its peak is furiously danceable. Arrington's wily, wiry vocals and his distaste for studio clutter not only aerate arrangements, they add tart realism to positive-image anthems ("Nobody Can Be You") and agog romanticism ("Weak at the Knees," "You Meet My Approval"). His only miscalculation is to subjugate some hot players (guitarist Arthur Rhames and guest guitarist Kevin Eubanks) to the cool control of his band conception. With Arrington gone, Slave's haughtiness and half-sneering aggression have given way to glaring uncertainty and lack of identity. "Sweet Thang," the only song that recalls the group's old funk, bogs down in a weary string of cries and accents. Even Slave's most loyal fans are passing up *Visions of the Lite* without a twinge.

★★½THE BELLE STARS (Warner Bros./Stiff). This all-female British septet has done enough homework to unearth R & B oddities (Bob & Earl's "Harlem Shuffle"), match them with its own affable originals ("Ci Ya Ya," the single "Sign of the Times"), and patch them all together with cocky vitality. But tireless party licks aside, the Belle Stars are too enthralled by their pop artifacts to possess them. So even when vocalist Jennie McKeown is basking in the instrumentalists' professionalism (the single) or thunder ("The Clapping Song"), her hedged campiness never hints that this lead singer is taking on a knowing, girlish tone as an act of subversion.

★★Rickie Lee Jones, GIRL AT HER VOLCANO (Warner Bros., EP). This lengthy EP documents Rickie Lee Jones's romantic disquiet even as it hints at career crisis. *Volcano*'s lone original (the incandescent "Hey, Bub") is lost in a thicket of covers and drowned by her cranky rejection of the jocularity behind her earlier, most popular work. But two gut-wrenching live tracks make the record worth owning: Jones's ever-improving jazz inflections revive the bar-scene despair of Billy Strayhorn's "Lush Life," and her aching version of "My Funny Valentine" is cracked open by a 10-second-long note full of angry self-pity.

★★★★Shirley Lites, HEAT YOU UP (MELT YOU DOWN) (West End, single). Although this 12-inch disco single may come on quaint, with minimal electronics that emulate the whisper-beat Philly hi-hat, it also offers a dashing, candid alternative to the busy, electronic sleights that move today's lonely-body break dancers. The song's 123 beats per minute are too slow for the racy, I-will-fly style of high energy, but Lites's abrupt vocal leaps speak to high-energy dancers, and she steers the lyric away from gay male burlesque. Reactionary, maybe — but also unashamedly romantic in both its forthrightness and its loyalty to R & B tradition.

★★★The Police, SYNCHRONICITY (A&M). You can thank Jung for the title concept of this overly ambitious record, but it's the petulant candor induced by Sting's failed marriage that sparks at least half of *Synchronicity*, especially the luxurious ache of side two. This self-appointed pop band for our time carries over the thickly exotic textures of its finest LP, *Ghost in the Machine*; but *Synchronicity* overturns that LP's optimism, and abdicates from its consistency with dreary contributions from bassist Andy Summers ("Mother") and drummer Stewart Copeland ("Miss Gradenko"). Sting does pop the cosmic bubble of side one with the edgy existentialism of "Tea in the Sahara," the pressure-drop samba of "Wrapped Around Your Finger," and the scary subversion of pop form in "Every Breath You Take," the band's subtlest single.

PREVIOUS

★★½Champaign, MODERN HEART (Columbia). As befits an outfit named after its home town of Champaign, Illinois, this likable pop-soul band draws on Midwestern hard rock for the spiky jams and proud solos of the fast-funking "Party Line" and "Keep It Up." And the other most cogent cuts — the shimmering ballad "Try Again," the tuneful groover "Let Your Body Rock," and the earthbound body mover "Get It Again" — hew to their unflashy origins. So take Champaign's forays into Italo-disco ("International Feel"), the elevator (the doo-wop of "Walkin' "), and the jungle ("Cool Running") as the underreaching of overachievers and remember that heartland traditionalism can have its undeniable virtues.

★★★Eurythmics, SWEET DREAMS (ARE MADE OF THIS) (RCA). Ex-Tourist Annie Lennox's chameleon-like voice and temperament command the spotlight on these skeletal synth songs. Often Lennox carries the performances solely with her multi-tracked trills, speak-singing, and exhalations; on the title hit, it's her enrichment of the spare string of homilies and flutters. The sorcery sometimes fails — the sluggish psychedelia of "Jennifer" and "Somebody Told Me," for example; but in following their own whims, Eurythmics have hit upon some flaky, fascinating rhythms.

★★★½The Human League, FASCINATION! (A&M, EP). On their new, six-cut EP, the bright presence of vocalists Suzanne Sulley and Joanne Catherall has loosened up Human League enough to encourage these electropoppers' friendliest record. The League pay merry tribute to their R & B faves with giddy nods to soul and funk: the loose-limbed strut of "(Keep Feeling) Fascination" recalls Sly, and "Mirror Man" orchestrates its girl-group epiphany with Motown verve. There's even a closing dub of the title track that at once spoofs and celebrates DJ turntable wizardry. Maybe they're human after all.

★★½The Kinks, STATE OF CONFUSION (Arista). Like all this venerable British institution's Arista albums, *State of Confusion* embeds certifiable Kinks Klassics in the dross of arena pandering and lyrics muddled enough to justify the album's title. On the preachy "Young Conservatives," the muffed "Heart of Gold," and "Labour of Love," Ray Davies blunts his oddities in his continuing effort to give the people what they want. To get what you need, you have to turn to the affectionate backward glances of the diptych "Come Dancing" and "Don't Forget To Dance" and the deft treatment of separation and divorce in "Property."

★★½Yehudi Menuhin, Kurt Masur, Leipzig Gewandhaus Orchestra, BEETHOVEN: VIOLIN CONCERTO (Angel). The greatest of all recordings of the Beethoven Violin Concerto was made in 1932, with Joseph Szigeti and Bruno Walter (it's still available in a six-record box on CBS). Some 30 years later, Szigeti re-recorded the piece with Antal Dorati. The violin tone was more wiry and less songful, and the conducting was undistinguished, but Szigeti's senses of detail and drama were more profound than ever. It's a very great performance that's a little hard to listen to. Yehudi Menuhin, who claims to have played the concerto more often than any other violinist, has also made recordings 30 years apart. But this version with Masur isn't so different from the one with Furtwängler in 1953. The violin has that same pushy, unvaried sweetness; the intonation is always on the brink; and the pulse maintains an uninflected rhythmic regularity. Masur's slow movement is slower than Furtwängler's, more textured; and Menuhin is quite touching. The last-movement Rondo is slower — too slow; what at least tried to be lively 30 years ago now just seems old and stodgy. Still, one has to hand it to Menuhin — he's not a phony, and the performance has a sincerity, an intensity, a desire to *mean* something that most of the current gut-polishers can't come near. (Lloyd Schwartz)

★★★★Run-D.M.C., IT'S LIKE THAT/SUCKER MCs (Profile, single).

★★★★Sweet G, GAMES PEOPLE PLAY (The Fever). For those who have lost count, but not interest, we present "The Message, Parts N and N+1." Setting "It's like That" to chest-thumping whomps that relish the scary dead air between as much as the downstrokes themselves, Run-D.M.C. summon up horror with a muted hysteria ("We receive much lower pay!") that mounts every time they try to shoo those fears away with their helpless tag line ("It's like that and that's the way it is."). "Sucker MCs" digs in hard because it's not simply a boast; this time the MC directs his venom toward rivals scuffling after his job. Sweet G's "Games People Play" shouldn't be as lyrical as it is, not with its dusky barroom piano and bass rumbles curling around the vocalist's doom-saying. Sweet G drifts in and out of rapping and singing on the lightest of piano notes, and this melancholy sway only highlights the inevitability of the street gambles he's warning against.

CLASSICS

★★★★The Flying Burrito Brothers, THE GILDED PALACE OF SIN (A&M, 1969). Distortion buzzing through honky-tonk piano, Gram Parsons's metal-filing grit abrading against puffs of acoustic guitar — this signal meeting of C & W and rock and roll conveys its traditionalism, and its displacement from tradition, by the textures it corrals. C & W (supposedly) presumes a stability against which rock and roll (supposedly) rebels, but *The Gilded Palace of Sin* distrusts both communities. The draft dodger of "My Uncle" would get heckled out of the Grand Ole Opry, and the send-up of "Hippie Boy" would draw blanks at the Fillmore. Or, as "Do You Know How It Feels" asks, "Did you ever try to smile at some people and all they ever seem to do is stare?" Parsons's role as perpetual stranger ensures that this album will dote on alienation, but he deflects self-pity at every turn. In one of the record's richest convolutions, he assumes a woman's proud voice to recast the assertion of the R & B standard "Do Right Woman, Do Right Man" as a country truth. On his own collaborations, especially "Sin City," "Juanita," "Wheels," and "Hot Burrito #1," Parsons takes on all the old rural themes — sin, retribution, the burdens and the joys of home — and assumes their weight with a vocal weariness at once broadly drawn and deeply felt. From its cross-pollinations to its ironic relief, the premise of *The Gilded Palace of Sin* was one worthy of a self-possessed pro, even if he was doomed always to be looking over his shoulder. *(A & M keeps* The Gilded Palace of Sin *in print, if only to atone for the album's lack of popular success.)*

★★★★ Superb ★★★ Good
★★ Middling ★ Bearable
● A turkey

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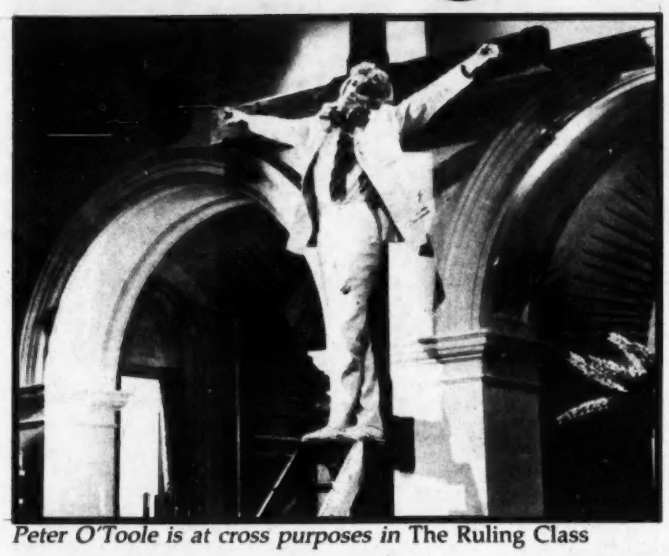
Film listings



Peter O'Toole is at cross purposes in The Ruling Class

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little advance notification, and films may run longer than noted. Please call the theater before stepping out, and be advised that sneak previews are common Friday and Saturday nights.

These listings run from Saturday, July 2, to Sunday, July 10.

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: Yellowbeard: through Thurs., 1, 2:45, 4:30, 6:15, 8, 9:45
II: Local Hero: through Thurs., 1:45, 3:45, 5:45, 7:45, 9:45

BEACON HILL I, II & III (723-8110)
1 Beacon St.
I: Caligula: through Thurs., 1, 4, 7, 9:50
II: Yellowbeard: through Thurs., 1:30, 3:30, 5:30, 7:30, 9:30
III: The Ruling Class: through Thurs., 1:15, 4:10, 7:15, 9:45

CHARLES I, II & III (227-1330)
195 Cambridge Street
I: Perky's II: through Thurs., 1, 2:50, 4:40, 6:30, 8:15, 10:10
II: The Survivors: through Thurs., 1, 3:15, 5:30, 7:45, 10
III: Return of the Jedi: all week, noon, 2:30, 5, 7:30, 10

CHERI I, II & III (536-2870)
Dalton Street near the Prudential Center
I: War Games: through Thurs., 1, 3;15, 5:30, 7:45, 10; Fri., Sat., 12:15 a.m. show
II: Stroker Ace: through Thurs., 1, 2:45, 4:30, 6:15, 8, 9:45
III: Octopussy: through Thurs., 1, 3:15, 5:35, 8, 10:20

CINEMA 57 I & II (482-1222)
200 Stuart Street
I: Twilight Zone: through Thurs., 1:15, 3:15, 5:15, 7:30, 9:40; Fri., Sat., 11:45 show
II: Superman III: through Thurs., 1, 3:15, 5:30, 7:50, 10:10; Fri., Sat., 12:20 a.m. show

EXETER THEATER (536-7067)
Exeter Street at Newbury
The Return of Martin Guerre: through Thurs., 1:45, 3:45, 5:45, 7:50, 9:50
Rocky Horror Picture Show: Fri., Sat., midnight

NICKELODEON CINEMA (247-2160)
600 Comm. Ave.
I: Fanny and Alexander: through Thurs., 12:30, 4:15, 8:15
II: The Gift: all week, 1:30, 3:35, 5:35, 7:45, 9:55
III: Angelo My Love: through Thurs., 1:15, 3:15, 5:20, 7:35, 10

PARIS (267-6161)
841 Boylston Street
Trading Places: through Thurs., 1, 3:10, 5:20, 7:40, 10

PI ALLEY I & II (227-6676)
237 Washington St.
I: Psycho II: through Thurs., 1, 3:15, 5:30, 7:45, 10
II: Flashdance: through Thurs., 1, 2:45, 4:30, 6:15, 8, 9:50

PREMIER PERFORMANCE THEATER (361-6111)
17 Fairmount Ave., Hyde Park
Call for features and times.

BROOKLINE

CHESTNUT HILL (277-2500)
Route 9 at Hammond Street
I: War Games: through Thurs., 12:30, 2:45, 5, 7:30, 10
II: Return of the Jedi: through Thurs., noon, 2:30, 5, 7:30, 10; Fri., Sat., Sun., 12:30 a.m.
III: The Survivors: through Thurs., 12:30, 2:30, 5:15, 7:30, 10
IV: Perky's II: through Thurs., 1, 3:15, 5:15, 7:45, 10
V: Twilight Zone: through Thurs., 1, 3:15, 5:15, 7:30, 10

CINEMA BROOKLINE (566-0007)
111 Washington Street
Flashdance: through Thurs., 7:15, 9:15; Sat., Sun. mats., 1, 3, 5

CIRCLE CINEMA I, II, & III (566-4040)
Cleveland Circle
I: Octopussy: through Thurs. Call for times.
II: Trading Places: through Thurs. Call for times.
III: Superman III: through Thurs. Call for times.

COOLIDGE CORNER (734-2500)
290 Harvard St.
I: Blazing Saddles: Sat. the 2nd, 4:15, 7:45
Life of Brian: Sat. the 2nd, 2:30, 6, 9:30
Dr. Strangelove: Sun.-Tues., 8; Sun., Mon., mats., 3:45
A Clockwork Orange: Sun.-Tues., 5:30, 9:45; Sun., Mon., mats., 1:15
My Dinner with André: Wed.-Sat., 7:35; Sat. mat., 3:30
To Jonah Who Will Be 25 in the Year 2000: Wed.-Sat., 5:30, 9:40; Sat. mat., 1:25
II: Road Warrior: through Tues., 7:30; Sat., Sun., Mon., mat., 3:40
Blade Runner: through Tues., 5:30, 9:20; Sat., Sun., Mon. mat., 1:45
Days of Heaven: Wed., Thurs., 7:50
The Duelists: Wed., Thurs., 6, 9:40
Murmur of the Heart: Fri., Sat., 7:55; Sat. mat., 4
An Unfinished Piece for Player Piano: Fri., Sat., 6:05, 10:05; Sat. mat., 2:10

CAMBRIDGE

BRATTLE (876-4226)
40 Brattle St. near Harvard Square
Breathless (original): through Mon., 6, 9:55; Sat., Sun. mat., 2
American Gigolo: through Mon., 3:45, 7:45
Rebel Without a Cause: Tues., 3:45, 8
A Place in the Sun: Tues., 5:45, 10:05
The Year of Living Dangerously: Wed., 3:45, 7:45
Out of the Past: Wed., 5:50, 9:50
Red Dust: Thurs., 4:30, 8:05
The Crimson Pirate: Thurs., 6:05, 9:40
Hud: Fri., Sat., 3:45, 8:05
An Officer and a Gentlemen: Fri., 5:45, 10:05, Sat., mat., 1:30
On the Waterfront: Sun. the 10th, 3:45, 8
From Here to Eternity: Sun. the 10th, 1:30, 5:45, 10

FRESH POND CINEMA (547-8900)
Fresh Pond Shopping Center
I: Heidi's Song: through Thurs., 2
Breathless: through Thurs., 4:25, 7:20, 9:30
II: Blue Thunder: through Thurs., 2, 4:25, 7:15, 9:20

GALERIA CINEMA (661-3737)
5 Boylston Street
Local Hero: through Thurs., 1:45, 3:45, 5:45, 7:45, 9:45

HARVARD SQUARE THEATER (864-4580)
10 Church Street
I: Casablanca: Sat. the 2nd, 1, 4:20, 7:45
Play It Again, Sam: Sat. the 2nd, 2:50, 6:10, 9:55
Caligula: Fri., Sat., 11:30
My Favorite Year: Sun. the 3rd, noon, 4, 8:05
Victor Victoria: Sun. the 3rd, 1:40, 5:40, 9:45
Diner: Mon., noon, 3:55, 7:55
American Graffiti: Mon., 1:55, 5:50, 9:50
Mad Max: Tues., 1, 4:20, 7:50
The Long Riders: Tues., 2:35, 5:55, 9:25
The Exorcist: Wed., noon, 3:55, 7:50
An American Werewolf in London: Wed., 2:10, 6:05, 10
Pink Flamingos: Thurs., 1, 4:20, 7:45
Female Trouble: Thurs., 2:40, 6, 9:25
Raiders of the lost Ark: Fri., noon, 4, 8:10
M*A*S*H: Fri., 2, 6, 10:10
Dial M for Murder: Sat. the 9th, 1, 4:25, 7:55
House of Wax (in 3-D): Sat. the 9th, 2:50, 6:15, 9:50
Napoleon: Sun. the 10th, noon, 4:15, 8:30
II: Yellowbeard: all week, 12:30, 2:20, 4:10, 5:55, 8:10, 10
Road Warrior: Fri., Sat., midnight
III: The Survivors: through Thurs., noon, 1:55, 3:50, 5:45, 7:45, 9:45
Love and Death: Fri., Sat., 12:30, 4, 7:45
Bananas: Fri., Sat., 2:15, 5:45, 9:30
Eating Raoul: Fri., Sat., midnight
Everything You Always Wanted To Know About Sex: Sun. the 10th, 12:30, 4, 7:45
Sleeper: Sun. the 10th, 2:15, 5:45, 9:30

OFF THE WALL CINEMA (354-5678)
15 Pearl St.
Popeye cartoons: all week, 7:50, 10; Sat., Sun. mats., 2:30, 4:40

ORSON WELLES I, II & III (868-3600)
1001 Mass. Ave.
I: Private Life: through Thurs., 2, 3:50, 5:40, 7:35, 9:35
Dirty Dishes: starts Fri., 1:30, 3:10, 4:50, 6:30, 8:10, 9:50
Desperate Living: Fri., Sat., midnight
II: To Begin Again: all week, 1:30, 3:10, 4:50, 6:30, 8:15, 10
Quadrophenia: Fri., Sat., midnight
III: Say Amen, Somebody!: through Thurs., 1:45, 3:45, 5:45, 7:45, 9:45

Private Life: starts Fri., 2, 3:50, 5:40, 7:35, 9:35
Dawn of the Dead: Sat. the 2nd, midnight
Night of the Living Dead: Fri., Sat., midnight
Fright night: July 3, midnight-July 4, noon, with
The Seventh Victim
The Mark of the Vampire
Don't Look Now
Tomb of Ligeia
The Devil's Bride
The Fearless Vampire Killers
The Howling
Peeping Tom

FILM SPECIALS

BOSTON PUBLIC LIBRARY (536-5400, ext. 216), Copley Sq., presents **Academy Award nominees** Tuesdays at 6:30 p.m. July 5: *The Gay Divorcee*, with Fred Astaire and Ginger Rogers. **Documentaries** Thursdays at 6:30 p.m. July 7: *Desert Victory*. All films free.

BROOKLINE PUBLIC LIBRARY (734-0100), 361 Washington St., Brookline, presents *New Moon*, with Nelson Eddy and Jeannette MacDonald, July 13 at 7 p.m. Free.

CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), 56 Brattle St., Camb., presents films Fridays at 8 p.m. Admission $2.50. July 8: Milos Forman's *Fireman's Ball*.

CARTOONE (Cinematic Animation Round Table Organization of New England) presents "The Best of Warner Brothers," July 8 at 7:30 at Boston Film/Video Foundation, 1126 Boylston St., Boston. Admission $3.

CENTRAL SQUARE LIBRARY (498-9081), 45 Pearl St., Camb., presents free films Tues. at 7 p.m. July 5: *Last Holiday*.

FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston, presents French films Fri.-Sun. at 8 p.m. Admission $2. July 9-11: Julien Duvivier's *Pépé le Moko*.

HARVARD FILM ARCHIVE (495-4700) at the Carpenter Center for the Visual Arts, 24 Quincy St., Camb., presents classic films at 8:30 p.m. Mon., Wed., and Fri.; admission $2. (No film July 4.) July 6: *The Late Mathia Pascal*. July 8: *Dr. Jakyll and Mr. Hyde*.

MASS. COLLEGE OF ART FILM SOCIETY (731-2340, ext. 46), 364 Brookline Ave., Boston, presents "Song 4" and "Murder Psalm" by Stan Brakhage, July 6 at 8 p.m. in room C-9. Donation $2.

MUSEUM OF FINE ARTS (267-9300, ext. 289), 465 Huntington Ave., Boston, presents jazz documentaries, July 8 at 5:30 p.m.; and Louis Malle's *Frantic*, July 8 at 8 p.m.; admission $2.50 per film.

MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrett Rd., Lexington, presents "Norman Rockwell's World: An American Dream," July 2 at 2 p.m. and July 4 at 3 p.m.; free.

THE REAR WINDOW (277-4618) presents films Fri. and Sat. at the **Brookline Art Center**, 86 Monmouth St., Brookline (admission $3); and Sun. at the **Modern Times Café**, 134 Hampshire St., Camb. (admission $3). July 2 at Brookline Arts Center and July 3 at Modern Times: "The Big Parade of Comedy." July 8 and 9 at 8 p.m. at Brookline Art Center and July 10 at 9 p.m. at Modern Times: Paul Bartel's *Private Parts*, with John Waters's *The Dianne Linkletter Story* and Susannah Ruth Labov's "Mammary Memories." Also, July 10 at 7:30 p.m. at Modern Times: *Where the Boys Are*, with Connie Francis.

SOMERVILLE PUBLIC LIBRARY (623-5000), Highland Ave. and Walnut St., Somerville, presents films Thursdays at 6:30 p.m. Free. July 7: *The Little Foxes*.

"VERY FUNNY
...MOVIE HOUSEWIVES HAVE BEEN BREAKING DOWN WITH SOME REGULARITY RECENTLY, BUT NONE HAS DONE IT QUITE SO COMICALLY AS CAROLE LAURE...HERE REVEALED TO BE AN EXPERT COMMEDIENNE."
—Vincent Canby, New York Times

"...ORIGINAL AND COMPELLING..."
—Lynn Minton, McCalls Magazine

"There's not a woman around, anywhere, who will not relate to 'Dirty Dishes'." —Judith Crist, WOR-TV

"DELICIOUSLY ZANY...A WITTY SATIRE...this French comedy well could be this year's 'New Director's Find'." —Alex Keneas, Newsday

"Bunuel has found an ideal heroine in Carole Laure."
—Ernest Leogrande, New York Daily News

DIRTY DISHES

"'Dirty Dishes' is a sort of a French 'Diary of a Mad Housewife'... there is a bravura performance by Laure."
—Rex Reed, New York Post

R Robert A. McNeil presents Carole LAURE in "DIRTY DISHES" A film by Joyce BUNUEL A Quartet/Films Incorporated Release

NEW ENGLAND PREMIERE
STARTS FRIDAY 1:30, 3:10, 4:50, 6:30, 8:10, 9:50

Orson Welles CINEMAS
1001 Mass. Ave., Cambridge 868-3600

ACADEMY AWARD NOMINEE
BEST FOREIGN LANGUAGE FILM
A Masterpiece of Human Relationships

"Its OSCAR NOMINATION is well deserved."
—New York Times

Private Life
Directed by Yuli Raizman
Starring Mikhail Ulyanov
An International Film Exchange Sovexportfilm Release
2:00, 3:50, 5:40, 7:35, 9:35

THIS WEEKEND!
The Fourth Annual 12 Hour Horror Film Marathon
FRIGHT NIGHT
Sun., July 3 at Midnight to Mon., July 4 at Noon

"★★★★ SUPERB!"
"★★★★"
Say Amen, Somebody
A FILM BY GEORGE T. NIERENBERG
ENDS THURSDAY
1:45, 3:45, 5:45, 7:45, 9:45

THE MOVIE QUIZ
A free pass to the first 25 people to correctly answer the following question (868-3603, on Monday between 5 and 5:30 please.)
Joyce Bunuel is the daughter-in-law of the great international film director Luis Bunuel. What country is she a native of?

ACADEMY AWARD WINNER
BEST FOREIGN LANGUAGE FILM
"★★★★ 'To Begin Again' is Filled With Love"
—Jay Carr, Boston Globe

To Begin Again
(Volver A Empezar)

Produced and Directed by José Luis Garci
Starring Antonio Ferrandis
Encarna Paso José Bodalo Agustin Gonzalez
PG PARENTAL GUIDANCE SUGGESTED
A TWENTIETH CENTURY-FOX INTERNATIONAL CLASSICS RELEASE
© 1983 TWENTIETH CENTURY-FOX
1:30, 3:10, 4:50, 6:30, 8:15, 10:00

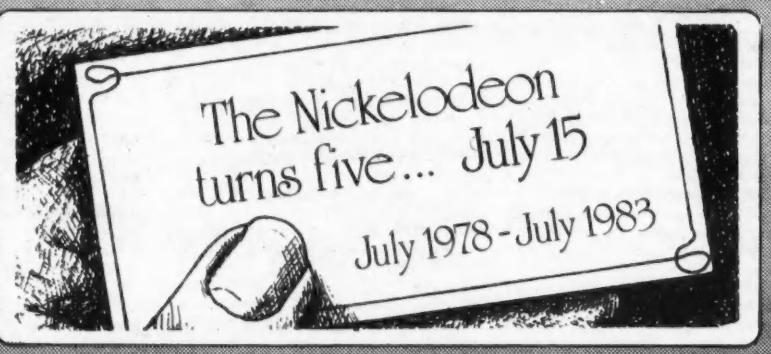
THE LATE SHOWS July 8 & 9
Friday & Saturday at Midnight
NIGHT OF THE LIVING DEAD 12:00
John Water's Desperate Living 12:00
Quadrophenia 12:00

Suburban cinemas

These listings run from Saturday, July 2, to Sunday, July 10.

ARLINGTON, Capitol (648-4340)
204 Mass. Ave.
Blue Thunder: through Thurs., 7, 9
ARLINGTON, Regent (643-1197)
Medford St.
Spacehunter (in 3-D): through Thurs., 7, 9
BRAINTREE, General Cinema I-IV (846-1070)
South Shore Plaza
I: Return of the Jedi: through Thurs., noon, 2:30, 5, 7:30, 10
II: Superman III: through Thurs., 12:15, 2:50, 5:20, 7:45, 10
III: Stroker Ace: through Thurs., 1:30, 3:35, 5:35, 7:40, 10
IV: The Survivors: through Thurs., 1, 3:20, 5:25, 7:40, 10
BRAINTREE, Plaza Twin Drive-In (843-9601)
Forbes Road
I: The Verdict, The Entity: (starts at dusk)
II: Breathless, Summer Lovers: (starts at dusk)
BROCKTON, Westgate Mall (588-5050)
I: Return of the Jedi: all week, noon, 2:30, 5, 7:30, 10
II: Trading Places: through Thurs., 12:30, 2:55, 5:15, 7:40, 10
III: Superman III: through Thurs., 12:15, 2:50, 5:20, 7:45, 10
IV: The Survivors: through Thurs., 1, 3:20, 5:25, 7:40, 10
V: Stroker Ace: through Thurs., 1:30, 3:35, 5:35, 7:40, 10
BROCKTON, Sack I-IV (963-1010)
Route 57
I: Octopussy: through Thurs., 1, 3:20, 5:40, 8, 10:15
II: War Games: through Thurs., 1, 3:15, 5:30, 7:45, 10
III: Porky's II: through Thurs., 1:05, 3, 5:15, 7:30, 9:30
IV: Twilight Zone: through Thurs., 1:10, 3:10, 5:20, 7:35, 9:35
BURLINGTON, General Cinema I-IV (272-4410)
Route 128, exit 42
I: Yellowbeard: through Thurs., 1, 5:20, 9:45
Time Bandits: through Thurs., 3, 7:30
II: Flashdance: through Thurs., 1:15, 3:20, 5:20, 7:30, 9:30
III: Porky's II: 1:15, 3:20, 5:20, 7:30, 9:40
IV: Stroker Ace: through Thurs., 1:30, 3:35, 5:35, 7:40, 9:40
DANVERS, Sack I-VI (593-2100)
Route 128, exit 24
I: War Games: through Thurs., 1, 3:15, 5:30, 7:40, 9:50; Fri., Sat., Sun., midnight show
II: Yellowbeard: through Thurs., 1:10, 3:10, 5:20, 7:20, 9:30; Fri., Sat., Sun., 11:40 show
III: The Survivors: through Thurs., 1, 3:05, 5:15, 7:20, 9:45; Fri., Sat., Sun., 11:45 show
IV: Flashdance: through Thurs., 1:10, 3:15, 5:20, 7:25, 9:30; Fri., Sat., Sun., 11:30 show
V: Superman III: through Thurs., 12:45, 2:45, 5:10, 7:30, 10; Fri., Sat., Sun., 12:15 a.m. show
VI: Octopussy: through Thurs., 12:30, 3, 5:20, 7:45, 10:15; Fri., Sat., Sun., 12:30 a.m. show
DANVERS, Liberty Tree Mall (599-3122)
Route 128, exit 24
I: Return of the Jedi: all week, noon, 2:30, 5, 7:30, 10
II: Stroker Ace: all week, 1, 3, 5:15, 7:45, 9:45
FRAMINGHAM, General Cinema I-VI (235-8020)
Route 9, Shopper's World
I: The Survivors: through Thurs., 1, 3:20, 5:25, 7:40, 10
II: War Games: through Thurs., 1, 3:20, 5:30, 7:45, 10
III: Return of the Jedi: through Thurs., noon, 2:30, 5, 7:30, 10; Fri., Sat., 12:30 a.m. show
IV: Superman III: through Thurs., 12:15, 2:50, 5:20, 7:45, 10
V: Octopussy: through Thurs., noon, 2:40, 5:10, 7:45, 10
VI: Yellowbeard: through Thurs., 1, 5:20, 9:45
Time Bandits: through Thurs., 3, 7:30
NATICK, Sack I-VI (237-5840)
Route 9, opposite Shopper's World
I: Flashdance: through Thurs., 1:10, 3:10, 5:10, 7:30, 9:35; Fri., Sat., Sun., 11:30 show
II: Stroker Ace: through Thurs., 1:25, 3:25, 5:25, 7:35, 9:40; Fri., Sat., Sun., 11:40 show
III: Psycho II: through Thurs., 1, 3:20, 5:30, 7:45, 10; Fri., Sat., Sun., 11:55 show
IV: Twilight Zone: through Thurs., 1:20, 3:25, 5:30, 7:50, 9:55; Fri., Sat., Sun., 11:55 show
V: Porky's II: through Thurs., 1:15, 3:15, 5:15, 7:25, 9:30; Fri., Sat., Sun., 11:45 show
VI: Trading Places: through Thurs., 1:05, 3:15, 5:25, 7:40, 9:50; Fri., Sat., Sun., 11:55 show
NEWTON, Academy (332-2524)
102 Beacon St., Newton Centre
I: Stroker Ace: through Thurs., 7:45, 9:30; Sat., Sun. mats., 1, 2:40, 4:20, 6
II: Tender Mercies: through Thurs., 8, 9:45; Sat., Sun. mats., 1, 2:45, 4:30, 6:15
NEWTON, West Cinema (964-6060)
1296 Washington St.
I: The Year of Living Dangerously: all week, 7:20, 9:40
II: The Night of the Shooting Stars: all week, 7:15, 9:40
III: Sophie's Choice: Sun.-Thurs., 8; Fri., Sat. times, 7:15, 10
PEABODY CINEMA (599-1310)
North Shore Center
I: Trading Places: through Thurs., 1, 3:20, 5:25, 7:40, 10
I: Porky's II: through Thurs., 1:15, 3:20, 5:20, 7:30, 9:40
III: Twilight Zone: through Thurs., 1, 3:15, 5:20, 7:35, 9:40
REVERE, Showcase Cinema (286-1660)
Route 1 and Squire Road
I: War Games: through Thurs. Call for times.
II: The Survivors: through Thurs. Call for times.
III: Stroker Ace: through Thurs. Call for times.
IV: Octopussy: through Thurs. Call for times.
V: Yellowbeard: through Thurs. Call for times.
VI: Psycho II: through Thurs. Call for times.
VII: Flashdance: through Thurs. Call for times.
VIII: Superman III: through Thurs. Call for times.
IX: Twilight Zone: through Thurs. Call for times.
X: Trading Places: through Thurs. Call for times.
SAUGUS, General Cinema (321-1345)
Route 1
I: Return of the Jedi: through Thurs., noon, 2:30, 5, 7:30, 10
II: Porky's II: through Thurs., 1:15, 3:30, 5:30, 7:40, 10
SOMERVILLE, Sack Assembly Sq. (628-7000)
35 Middlesex Ave.
I: Superman III: through Thurs., 12:30, 2:50, 5:15, 7:45, 10:10; Fri., Sat., Sun., 12:25 a.m. show
II: Return of the Jedi: all week, noon, 2:30, 5, 7:30, 10; Fri., Sat., Sun., 12:30 a.m. show
III: Trading Places: through Thurs., 1:05, 3:15, 5:20, 7:35, 9:50; Fri., Sat., Sun., 11:50 show
IV: Octopussy: through Thurs., 12:05, 2:35, 5:05, 7:35, 10:05; Fri., Sat., Sun., 12:30 a.m. show
V: Flashdance: through Thurs., 1:35, 3:35, 5:40, 7:45, 9:45; Fri., Sat., Sun., 11:45 show
VI: Twilight Zone: through Thurs., 1:30, 3:30, 5:30, 7:30, 9:30; Fri., Sat., Sun., 11:30 show
VII: War Games: through Thurs., 1, 3:15, 5:30, 7:50, 10:05; Fri., Sat., Sun., 12:15 a.m. show
VIII: Porky's II: through Thurs., 1:40, 3:40, 5:40, 7:40, 9:40; Fri., Sat., Sun., 11:40 show
SOMERVILLE, Somerville (625-1081)
55 Davis Sq., West Somerville
The Graduate: Sat. the 2nd, 6, 9:55
Diner: Sat. the 2nd, 4, 8
Basket Case: Fri., Sat., midnight
The Last Wave: Sun.-Tues., 7:45; Sun., Mon. mat., 3:30
The Chant of Jimmy Blacksmith: Sun.-Tues., 5:30, 9:45
Quadrophenia: Wed., Thurs., 7:45
Smithereens: Wed., Thurs., 6, 9:45
The Marriage of Maria Braun: Fri., Sat., 7:45, Sat. mat., 3:30
My Dinner with André: Fri., Sat., 5:40, 9:55
The Road Warrior: starts Sun. the 10th, 7:45; Sun. mat., 4:15
Mad Max: starts Sun. the 10th, 6, 9:30
STONEHAM, General Cinema I & II (438-4050)
Routes 128 and 28
I: Heidi's Song: through Thurs., 2
The Verdict: through Thurs., 4, 7, 9:25
II: Blue Thunder: through Thurs., 2, 4:25, 7:20, 9:30
WALTHAM, General Cinema I & II (890-1064)
477 Winter St.
I: Heidi's Song: through Thurs., 2
Breathless: through Thurs., 4:25, 7:20, 9:30
II: Blue Thunder: through Thurs., 2, 4:25, 7:15, 9:20
WOBURN, Showcase (933-5138)
Main Street, Middlesex Canal Park
I: Trading Places: through Thurs. Call for times.
II: Twilight Zone: through Thurs. Call for times.
III: War Games: through Thurs. Call for times.
IV: Return of the Jedi: through Thurs. Call for times.
V: Superman III: through Thurs. Call for times.
VI: Octopussy: through Thurs. Call for times.
VII: The Survivors: through Thurs. Call for times.

Nickelodeon Cinemas
600 Commonwealth Avenue, Boston 247-2160



"DUVALL'S 'ANGELO' IS A GEM!
Duvall, through hard work and sheer talent, has fortified his position as one of America's finest, most dedicated actors. But with 'Angelo', a film he produced, financed, wrote, and directed, he has gone beyond."
—Michael Blowen, Boston Globe

" 'ANGELO' HUMS WITH COMIC CHARM...A pleasure!"
—Ellen Pfeifer, Boston Herald

ANGELO My Love
A film by Robert Duvall
Official 1983 Cannes Film Festival Selection
Written & Directed by Robert Duvall Associate Producer Gail Youngs
Director of Photography Joseph Friedman Edited by Stephen Mack
R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
Cineplex International Films
1:00, 3:00, 5:20, 7:40, 10:00

"A classic French romantic comedy and about the best screen farce since 'Tootsie'."
—Nat Segaloff, CAMBRIDGE EXPRESS

the gift

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
1:30, 3:35, 5:35, 7:45, 9:55

"INGMAR BERGMAN'S THANK-YOU NOTE TO THE WORLD... SOMETHING FOR EVERYONE."
DAVID ANSEN, NEWSWEEK

"MAGNIFICENT...'FANNY & ALEXANDER' is seamlessly woven by a master artist at the top of his craft...the most accomplished, lyrical film of the best director of our time."
—Michael Blowen, BOSTON GLOBE

Written and Directed by INGMAR BERGMAN Executive Producer JORN DONNER
Director of Photography SVEN NYKVIST, A.S.C. PERNILLA ALLWIN as Fanny BERTIL GUVE as Alexander
EWA FRÖLING, ERLAND JOSEPHSON, JAN MALMSJÖ, GUNN WALLGREN A SWEDISH-FRENCH CO-PRODUCTION
PRODUCED BY CINEMATOGRAPH FOR THE SWEDISH FILM INSTITUTE, GAUMONT, PERSONAFILM, TOBIS
READ THE PANTHEON BOOK
R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
NEW ENGLAND PREMIERE
NOW PLAYING
12:30, 4:15, 8:15

Film strips

compiled by Owen Gleiberman

MOVIE OF THE WEEK: Valley Girl (1983). We've heard good things about this new satirical comedy, which is directed by former documentary filmmaker Martha Coolidge. Yet another variation on *Romeo and Juliet* (though much of this one is set in shopping malls), the film is about a 15-year-old Val named Julie (Deborah Foreman) who does the unthinkable and falls for a Hollywood greaser (Nicolas Cage), much to the chagrin of her friends. Frederic Forrest and Colleen Camp are Julie's "free-spirited" ex-hippie parents, and the movie features music by the Clash, the Plimsouls, Men at Work, Culture Club, the Jam, Bananarama, and the Psychedelic Furs. *Opens Friday, July 8, at the Pi Alley and in the suburbs.*

A

★AMERICAN GIGOLO (1980). Paul Schrader's film is as cool and elegantly dressed as its opaque protagonist, a paid consort (impassively played by Richard Gere) whom Schrader imagines a Dostoyevskian hero. Accused of murdering one of his clients, Gere faces a dilemma: he may not be guilty of the crime, but being a gigolo and all, he sure is Guilty. Schrader obviously finds the existential conundrum of a gigolo earthshaking. Most viewers, we suspect, will find it pretty dull — especially since Gere's Nietzschean supertramp is made out to be a superior being on the basis of his good taste in apparel and his knowledge of antiques. *Brattle.*

★★½AMERICAN WEREWOLF IN LONDON (1981). In John Landis's preppie horror movie, David Naughton and Griffin Dunne play two wisecracking American college students who begin to turn into monsters after being attacked on the Welsh moors. The film isn't quite as outrageous as it wants to be, but the tone of blasé amusement that informs the terror is very entertaining. *Harvard Square.*

★★★★ Superb ★★★ Good
★★ Middling ★ Bearable
• A turkey
Films without ratings have not been viewed as we go to press. We intend no judgment.

B

★★BASKET CASE (1982). The most notorious New York cult movie of last year has some memorably grisly moments, but it's hardly a visionary gross-out film. A mop-topped Timothy Hutton look-alike (Kevin van Hentenryck) moves into a fleabag hotel in Times Square toting a rectangular wicker basket, which carries his murderous Siamese twin — a short, squashed-out mound of flesh that's all face, arms, and teeth. Hardcore devotees of cinematic gore may not mind the film's no-budget atmosphere, but everyone else will wish that writer/director Frank Henenlotter had remembered the golden rule of shock cinema: if we don't care about the characters, we won't care about watching them get their spleens ripped out either. *Somerville Theater.*

★½BLADE RUNNER (1982). Ridley Scott's attempt to set a Raymond Chandler-style detective story in the 21st century is insanely detailed, even fetishistic, but the sci-fi bric-a-brac becomes so much stultifying clutter. Harrison Ford, spouting weary film-noir clichés, plays a gumshoe who's called upon to eliminate four dangerous androids (led by Rutger Hauer) who have landed in L.A. For a short time, the novelty of the futuristic setting is tantalizing, but the story and characters are incredibly lame. You watch this film wondering at the invention that went into it, and at the appalling suspension of sense. *Coolidge Corner.*

★★★★BREATHLESS (1959). Jean-Luc Godard's innovative first feature, and a movie classic. Its story of a hardened but romantic French killer (Jean-Paul Belmondo) and a pretty, naive, bland American girl (Jean Seberg) is a fascinating metaphor for the relation of French and American sensibilities, but the movie's chief pleasure is its style — a disarming mix of naturalistic tableaux and stylized posing. *Brattle.*

C

★★½LA CAGE AUX FOLLES (1978). A routine comedy of errors, performed in "gay face," Edouard Molinaro's popular farce is redeemed by the accomplished camping of its actors: Ugo Tognazzi, charming and dignified as the proprietor of a Saint-Tropez nightclub specializing in female impersonation, and Michel Serrault, as the club's irrepressible drag-queen headliner — who is also Tognazzi's long-time lover. Molinaro never explores the ambiguous central relationships, but he puts the performers front and center, and they prove very entertaining indeed. *Brattle.*

★★★★THE CHANT OF JIMMIE BLACKSMITH (1978). Based on a true story, Fred Schepisi's arresting film is the tale of a rampage: in 1900, a young, educated half-aborigine (Tommy Lewis) finds he can neither enter the world of the whites nor return to the spooky primitivism of aborigine culture. Suddenly, to his own astonishment, he explodes, murdering seven whites. Schepisi's images are spare and clean, and his assurance and quietude create an almost Brechtian distance. We're led at first to sympathize with Jimmie's struggle to gain a foothold in the white world, then we're utterly appalled at his viciousness. And the war of reactions within us puts us in touch with the war that's raging in Jimmie, and in Australia itself. *Somerville Theater.*

CHARLOTTE'S WEB (1973). The voices of Debbie Reynolds, Henry Gibson, Charles Nelson Reilly, and Paul Lynde are featured in this animated version of E.B. White's classic about a girl, a pig, and a sensitive spider. *Boston Public Library.*

D

★★★DAYS OF HEAVEN (1978). Set in the early 1900s, the second feature by Terrence Malick (*Badlands*) is as harsh, strange, and beautiful as a folk tale. Richard Gere, Brooke Adams, and Linda Manz play three rootless refugees from city squalor who call down apocalyptic ruin on terminally ill Texas wheat farmer Sam Shepard. The sharp, airy photography by Nestor Almendros knocks the wind out of you, but the extraordinary visuals have a peculiar effect: each image, no matter how scabrous, is presented with equal detachment, and the characters soon shrink to insignificance. *Coolidge Corner.*

★½DESPERATE LIVING (1978). The only film John Waters has made without Divine is sorely in need of her elephantine charms — it's a sick but static little movie. Mink Stole and 400-pound Jean Hill are a pair of urban misfits who flee Baltimore and take refuge in the shanty-town kingdom of Mortville, a quasi-fascist state presided over by the monstrous Queen Carlotta (Edith Massey) and her gay-biker goon squad. Waters gets us laughing at such oppressed Mortville freakos as Mole McEnry (Susan Lowry), a warty, crew-cut bull-dyke, and her busty blonde girlfriend Muffy (Liz Renay), but the performers aren't sharp or witty enough to turn all the shrieking and ugliness into camp; watching the movie is like spending 90 minutes peering into a garbage can. *Orson Welles.*

THE DEVIL'S BRIDE (1968). Terence Fisher (*Horror of Dracula*) directs Christopher Lee (as a psychic troubleshooter), Charles Grey (as a sinister warlock), and someone named Nike Arrighi in an acclaimed version of Dennis Wheatley's occult thriller *The Devil Rides Out. Orson Welles.*

★★★DIAL M FOR MURDER (1954). The best 3-D movie ever made is also Alfred Hitchcock's most successful adaptation from the stage, largely because he avoids opening up Frederick Knott's hit play, emphasizing instead its theatricality and investing it with a delicious cinematic rhythm that is purely the Master's. Ray Milland is the cad planning the "perfect murder" of his wife (Grace Kelly), Robert Cummings is the persistent (and rather obnoxious) boyfriend who sees through his plot, and John Williams is the veddy British police inspector. *Harvard Square.*

★★★★DINER (1982). A little miracle: who would have guessed that someone could still make an original movie about the '50s? Set in Baltimore during the last week of the decade, Barry Levinson's anecdotal tale of six buddies on the threshold of manhood is a gentle, lyrical, funny portrait of the games young men play to keep from growing up. By revealing how the '50s were dominated by the macho ethos as no era has been before or since, this movie doesn't just show us how men and women were back then; it shows us why they had to change. Mickey Rourke, Daniel Stern, and Steve Guttenberg head up a great cast of unknowns. *Harvard Square, Somerville Theater.*

DIRTY DISHES (1983). The Boston première of a feminist comedy by Joyce Buñuel (Luis's daughter-in-law). Carole Laure stars in this satire of family life. *Orson Welles.*

★★★DR. JEKYLL AND MR. HYDE (1932). An elegant, spooky version of the Robert Louis Stevenson classic, with Fredric March (in an Oscar-winning performance) incarnating a rather priggish Dr. Jekyll and a neanderthal Mr. Hyde. Great transformation scenes. Directed by Rouben Mamoulian. *Harvard Film Archive.*

★★★DON'T LOOK NOW (1973). Nicolas Roeg's chiller about a couple staying in Venice, a pair of eerie sisters, and a murderous dwarf is sure to alter your sleep patterns: it's one of the most frightening films ever made. Roeg's lightning-quick editing, subtly repetitive imagery, and ruddy, sometimes nauseous colors paint a portrait of a menacing Venice that lingers, and the film's climax is one of the cinema's great shockers. With Julie Christie and Donald Sutherland; based on the short story by Daphne du Maurier. *Orson Welles.*

★★★THE DUELLISTS (1978). This sumptuous adaptation of a Joseph Conrad story was the first film by British director Ridley Scott (*Alien, Blade Runner*), and along with cinematographer Frank Tidy and writer Gerald Vaughan-Hughes, he put together the most entrancing swashbuckler of the '70s, a grand-obsession story set in Napoleonic France and starring Harvey Keitel as a compulsive, honor-mad dueler who chases aristocratic Keith Carradine across Europe, challenging him, dueling him, and challenging him again. Tense, visually astonishing, and vastly entertaining. *Coolidge Corner.*

E

★★THE EXORCIST (1973). William Friedkin's notorious Catholic shocker is among the nastiest horror films ever made, but it's so leaden and self-serious that the scariness isn't much fun. A dumpling-cheeked 13-year-old girl (Linda Blair) is possessed by the devil and driven to such antics as peeing on the living-room carpet, masturbating with a crucifix, and regurgitating split-pea soup into the faces of her acquaintances. And you wonder why Linda Blair never got another decent role. With Max von Sydow and Ellen Burstyn. *Harvard Square.*

F

★½THE FEARLESS VAMPIRE KILLERS (1967). Roman Polanski's witless spoof of the Dracula legend is the director's most disappointing film. Polanski's touch has

Continued on page 36

BACK THEATRES

Fri, Sat & Sun Late Shows in Somerville, Danvers, Natick & SUPERMAN III & TWILIGHT ZONE at the 57

MOVIE TITLES AND TIMES ARE SUBJECT TO UNEXPECTED CHANGES.

BEACON HILL 1-3
1 BEACON AT TREMONT 723 8110
NO ONE UNDER 18 WILL BE ADMITTED
CALIGULA • 1:00-4:00-7:00-9:50
YELLOWBEARD PG • 1:30-3:30-5:30-7:30-9:30
THE RULING CLASS PG • 1:15-4:10-7:15-9:45

CHARLES 1-2-3
CAMB ST NEAR GOV CTR 227 1330
THE SURVIVORS R • 1:00-3:15-5:30-7:45-10:00
PORKY'S II The Next Day R • 1:00-2:50-4:40-6:30-8:15-10:10
70 MM DOLBY & 6 TRACK — RETURN of the JEDI PG 12:00-2:30-5:00-7:30-10:00 — NO PASSES

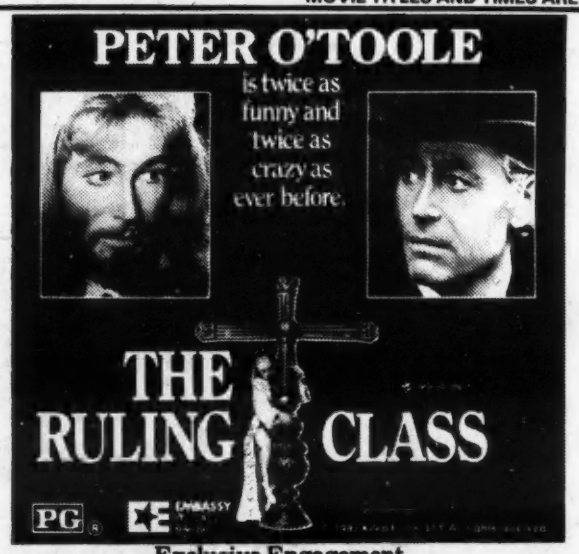
CHERI 1-2-3
DALTON OPP SHERATON BOS 536 2870
70 MM DOLBY — OCTOPUSSY PG • 1:00-3:15-5:35-8:00-10:20
70 MM DOLBY — WAR GAMES PG • 1:00-3:15-5:30-7:45-10:00
STROKER ACE PG • 1:00-2:45-4:30-6:15-8:00-9:45

CINEMA 57 1-3
200 STUART NEAR PARK SQ 482 1222
70 MM DOLBY & 6 TRACK — NO PASSES — SUPERMAN III PG • 1:00-3:15-5:30-7:00-10:15-12:30
NO PASSES — TWILIGHT ZONE The Movie PG
DOLBY • 1:15-3:15-5:15-7:30-9:40-11:45

PI ALLEY 1-2
237 WASH NEAR GOV CTR 227 6678
FLASHDANCE R • 1:00-2:45-4:30-6:15-8:00-9:50
PSYCHO II R • 1:00-3:15-5:30-7:45-10:00

PARIS
841 BOYLSTON OPP PRU CTR 267 8181
TRADING PLACES R • 1:00-3:10-5:20-7:40-10:00
NO PASSES

SOMERVILLE 1-8
RT 93 AT ASSEMBLY SQ 628 7000
OCTOPUSSY PG • 12:05-2:35-5:05-7:35-10:05-12:30
DOLBY — NO PASSES — SUPERMAN III PG • 12:30-2:50-5:15-7:45-10:10-12:35
RETURN of the JEDI 12:00-2:30-5:00-7:30-10:00-12:30 PG
NO PASSES
FLASHDANCE R • 1:35-3:35-5:40-7:45-9:45-11:45
PORKY'S II The Next Day R • 1:40-3:40-5:40-7:40-9:40-11:40
NO PASSES — WAR GAMES PG • 1:00-3:15-5:30-7:50-10:05-12:15
NO PASSES — TRADING PLACES R • 1:05-3:15-5:20-7:35-9:50-11:50
NO PASSES — TWILIGHT ZONE The Movie PG • 1:30-3:30-5:30-7:30-9:30-11:30

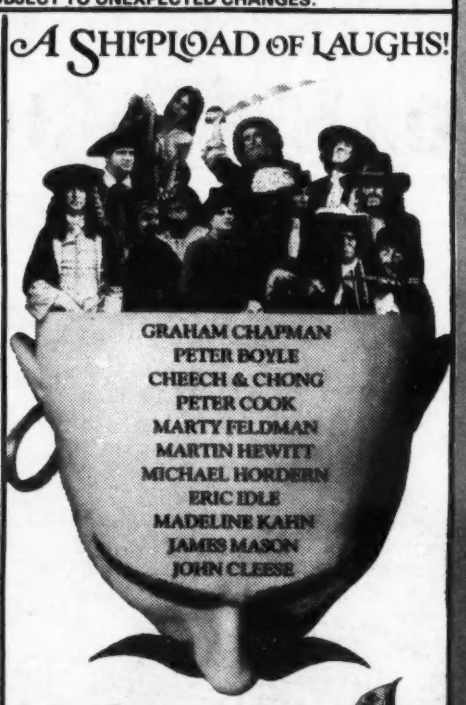


Exclusive Engagement
1:15-4:10-7:15-9:45

BEACON HILL 1-3
1 Beacon at Tremont 723-0110

DUE TO THE NATURE OF THIS FILM, NO ONE UNDER THE AGE OF 18 WILL BE ADMITTED
ANALYSIS FILM RELEASING CORPORATION
A NEW FILM DISTRIBUTION COMPANY

Exclusive Engagement
1:00-4:00-7:00-9:50



JOHN DALY and CARTER DeHAVEN present a SEAGOAT Production "YELLOWBEARD"
GRAHAM CHAPMAN PETER BOYLE CHEECH & CHONG PETER COOK MARTY FELDMAN MARTIN HEWITT MICHAEL HORDERN ERIC IDLE MADELINE KAHN JAMES MASON With JOHN CLEESE as Blood Pee
Screenplay by GRAHAM CHAPMAN, PETER COOK and BERNARD McKENNA
Film Editor WILLIAM REYNOLDS, A.C.E.
Director of Photography GERRY FISHER, B.S.C.
Music Composed by JOHN MORRIS Executive Producer JOHN DALY
Produced by CARTER DeHAVEN A HEMDALE Film
Directed by MEL DAMSKI
Prints by DeLuxe
An ORION Pictures Release

1:30-3:30-5:30-7:30-9:30
BEACON HILL 1-3
1 Beacon at Tremont 723-0110

1:10-3:10-5:20-7:20-9:30, Fri-Sun-11:40PM
DANVERS 1-6
Endicott St., Rt. 128—Ex. 24
777-2555/593-2100

Bargain Matinee
1st show only at starred features
No Bargain Matinee Sunday at Boston Theatres

BROCKTON 1-4
RT 27 ADJ. CUSHING HOSP 588 4850 583 1010
OCTOPUSSY PG • 1:00-3:20-5:40-8:00-10:15
PORKY'S II The Next Day R • 1:05-3:00-5:15-7:30-9:30
NO PASSES — WAR GAMES PG • 1:00-3:15-5:30-7:45-10:00
NO PASSES — TWILIGHT ZONE The Movie PG
DOLBY • 1:10-3:10-5:20-7:35-9:35

DANVERS 1-6
RT 128 EXIT 24 777-2555 593 2100
OCTOPUSSY PG • 12:30-3:00-5:20-7:45-10:15-12:30
NO PASSES — WAR GAMES PG • 1:00-3:15-5:30-7:40-9:50-12:00
YELLOWBEARD PG • 1:10-3:10-5:20-7:20-9:30-11:40
NO PASSES — DOLBY — SUPERMAN III PG • 12:15-2:45-5:10-7:30-10:00-12:15
FLASHDANCE R • 1:10-3:15-5:20-7:25-9:30-11:30
THE SURVIVORS R • 1:00-3:05-5:15-7:20-9:45-11:45

DANVERS 1-2
LIBERTY TREE MALL 777 1818 496 3122
RETURN of the JEDI PG 12:00-2:30-5:00-7:30-10:00
NO PASSES
STROKER ACE PG • 1:00-3:00-5:15-7:45-9:45

NATICK 1-6
RT 9 OPP SHOPPERS WORLD 653 5005 237 5840
FLASHDANCE R • 1:10-3:10-5:10-7:30-9:35-11:30
STROKER ACE PG • 1:25-3:25-5:25-7:35-9:40-11:40
PSYCHO II R • 1:00-3:20-5:20-7:45-10:00-11:55
PORKY'S II The Next Day R • 1:15-3:15-5:15-7:25-9:30-11:45
NO PASSES — TRADING PLACES R • 1:05-3:15-5:25-7:40-9:50-11:55
NO PASSES — TWILIGHT ZONE The Movie PG • 1:20-3:25-5:30-7:50-9:55-11:55

SALEM 1-3
EAST INDIA MALL 741 1900 595 4700
BREATHLESS R • 1:15-3:15-5:15-7:15-9:15
BLUE THUNDER R • 1:00-3:00-5:00-7:00-9:00
An OFFICER & a GENTLEMAN R • 1:00-5:00-9:15
48 HOURS 3:15-7:20

LEXINGTON 1-3
1794 MASS AVE 862 3260
LOCAL HERO PG • 1:15-3:15-7:15-9:15
TENDER MERCIES PG • 1:00-3:00-7:00-9:00
The NIGHT of the SHOOTING STARS R • 1:10-3:10-7:10-9:10

THE SOMERVILLE THEATRE
55 DAVIS SQUARE WEST SOMERVILLE 625-1081

Fri.Sat. July 1-2
Diner 8:00; Sat.mat. 4:00
and THE GRADUATE 6:00, 9:55
"BASKET CASE" at 12 Midnight

Sun.-Tue., July 3-5
The Last Wave 7:45;
and Sun.Mon.Mat. 3:30
THE CHANT OF JIMMIE BLACKSMITH 5:30, 9:45

Wed.-Thu., July 6-7
GIANT 7:30

Fri.-Sat., July 8-9
"THE MARRIAGE OF MARIA BRAUN" 7:45; Sat.Mat. 3:30
and MY DINNER WITH ANDRE 5:40, 9:55
midnight (12:00) BASKET CASE

HARVARD SQUARE THEATRE
1-2-3

1 Double Features On Our Giant Screen

July 3	My Favorite Year		12:00-4:00-8:05
Sun.	Victor, Victoria		1:40-5:40-9:45
July 4	Diner		12:00-3:55-7:55
Mon.	American Graffiti		1:55-5:50-9:50
July 5	Mad Max		1:00-4:20-7:50
Tue.	The Long Riders		2:35-5:55-9:25
July 6	The Exorcist		12:00-3:55-7:50
Wed.	An American Werewolf In London		2:10-6:05-10:00
July 7	Pink Flamingos		1:00-4:20-7:45
Thur.	Female Trouble		2:40-6:00-9:25
July 8	Raiders of the Lost Ark		12:00-4:00-8:10
Fri.	M.A.S.H.		2:00-6:00-10:10
THE LATE SHOW	• Caligula		11:30 p.m.
Fri.-Sat.	• Road Warrior		12:00 Mid.
July 8-9	• Eating Raoul		12:00 Mid.
July 9	Dial M For Murder	In 3-D!	1:00-4:25-7:55
Sat.	The House of Wax		2:50-6:15-9:50

Cont. mat., Mon. thru Sun. $2.50 til 6 p.m. Evenings 6 p.m. on, $3.50.
Late Show, Fri. & Sat. — $2.50, Senior Citizens and children under 14, $2.00 at all times.

2 Yellowbeard 12:30-2:20-4:10 5:55-8:10-10:00

3 Starts Fri. July 8-28
WOODY ALLEN FILM FESTIVAL
See page 30 for details

A MICHAEL RITCHIE Film
THE SURVIVORS
12:00-1:55-3:50 5:45-7:45-9:45

Mon. thru Sun., $2.50 til 6 p.m. Evenings 6 p.m. on, $4.00
Senior Citizens and chidren under 14, $2.00 at all times

10 Church St. - Corner Church & Mass. Ave. 864-4580
TICKETRON TICKETRON - Exclusive Cambridge outlet at theatre box office

Continued from page 35

never been the world's lightest, and this account of an aging vampire hunter (Jack MacGowran) and his quavering assistant (Polanski), who plot the destruction of one of Transylvania's very oldest families, offers little in the way of either horror or comedy. Polanski's then wife, the late Sharon Tate, appears as a voluptuous peasant girl abducted by the bloodsuckers. *Orson Welles.*

★★★**FEMALE TROUBLE (1975).** John Waters followed up *Pink Flamingos* with his best film — a twisted, at times powerful fable dedicated to the proposition that "crime is beauty." Divine, Waters's elephantine star, plays Dawn Davenport, an overstuffed teenybopper who runs away from home when her parents won't buy her the cha-cha heels she wants for Christmas. It's in the movie's astounding second half that Waters's unique sensibility blooms, as Dawn does battle with her fiendish daughter (Mink Stole), becomes a nightclub performer who fires real bullets into the audience, and ends up on trial in the most bizarre courtroom episode you'll ever see. *Harvard Square.*

★★**FIREMAN'S BALL (1968).** A small-town gathering in honor of a local fire chief turns to chaos in Milos Forman's cute, rather rambling comic parable of life in contemporary Czechoslovakia. The loose plotting and hapless characters suggest an Eastern European *Nashville*, but Forman's style is so meandering that the film never quite takes hold. *Blacksmith House.*

G

★★★★**THE GAY DIVORCEE (1934).** The first of the great RKO films to star Fred Astaire and Ginger Rogers, and one of the greatest. Like the later *Top Hat*, the movie involves a case of mistaken identity, and, as usual, Eric Blore, Edward Everett Horton, and Erik Rhodes are on hand as comic foils. The film's highlight is Porter's "Night and Day," a perfect distillation of the erotic Astaire/Rodgers tension, and probably the finest of their pas de deux. Directed by Mark Sandrich. *Boston Public Library.*

H

★★**HOUSE OF WAX (1953).** A hoary Vincent Price vehicle reissued in its full 3-D splendor. That's right, you get a pair of weird spectacles at the ticket window and a headache before the first hour has passed. A remake of *Mystery of the Wax Museum*, the film casts Price as a vengeful maniac who rebuilds a burnt-down wax museum using human victims instead of wax replicas. Directed by the ingenious Andre de Toth, and featuring Carolyn Jones, Phyllis Kirk, Paul Cavanagh, and a young actor named Charles Buchinski who later changed his last name to Bronson (he plays someone named Igor). *Harvard Square.*

★★½**THE HOWLING (1981).** A cheeky, perhaps overly stylish werewolf movie that draws elements from two different worlds — the moonlit landscapes of '40s horror films and the media-hip '80s urban culture — and plays them off each other for comic effect. Dee Wallace is a news anchorwoman who's sent to a woodland psychiatric retreat, where a pack of werewolves run wild. Once there, she learns the true meaning of animal passion. John Sayles wrote the screenplay, Joe Dante directed, and Rob Bottin designed the fantastic special effects. *Orson Welles.*

★★★**HUD (1963).** Paul Newman gives a classic performance as a no-good Texas bum who brings down everyone around him — principally his stern father (an Oscar-winning portrayal by Melvyn Douglas) and his weatherbeaten but sexy housekeeper (Patricia Neal, in a performance that *should* have won an Oscar). Newman obviously relished the chance to play a real rat fink, and his smarmy charisma is irresistible. Martin Ritt directed. *Brattle.*

J

★★★★**JONAH WHO WILL BE 25 IN THE YEAR 2000 (1976).** Alain Tanner's best film, a serious comedy about eight members of the generation of the '60s who have been stranded by history. With the radical movement dead, their ideological fervors dampened or forgotten, these survivors have become part of a new class, the lumpen intelligentsia. Forced to take boring or meaningless jobs in order to survive, they furtively try to keep their idealism alive, hoping against hope that they can make it all work again in small ways — by living communally, teaching school in revolutionary style, fouling the plans of the rich and powerful. Written by Tanner and his collaborator, art critic and novelist John Berger, the film combines Marxism and playfulness, analysis and love, in a way that's miraculously entertaining. *Coolidge Corner.*

L

★★**THE LAST WAVE (1977).** A skillful but empty Australian voodoo movie directed by Peter Weir (*The Year of Living Dangerously*). When Sydney lawyer Richard Chamberlain pursues the case of some aborigines accused of murder, he finds himself assaulted by prophetic dreams and terrorized by native soothsayers. Weir is good at building tension, but since he's unwilling to admit that this is simply a horror film, he veers toward compulsive terror without arriving at it, and the movie doesn't pay off. *Somerville Theater.*

★★★**LOCAL HERO (1983).** On the surface, it's the simple story of a junior oil executive (Peter Riegert) who travels to the north of Scotland to buy up the village of Ferness, which is the proposed site of a massive new refinery. But once our hero arrives, the Highlands begin to work on him, and Bill Forsyth's bewitching comedy begins to seduce you with its offbeat rhythms, its offhand sight gags, its serenely tolerant view of the world. Burt Lancaster is the millionaire eccentric Happer, and Denis Lawson, a magnetic, slightly feminine comic actor in the manner of Bill Murray, steals the show as the town spokesman. *Galeria, Allston, suburbs.*

★★½**THE LONG RIDERS (1980).** Perhaps the only recent Western that isn't a spoof or a debunking. In its classic structure, its sensuousness, and its love of violent action, Walter Hill's film reinvents the Western from the ground up, reveling in the wonder of thunderous gallops and erupting six-guns as if no one had ever seen them before. Hill casts various sets of real-life brothers (including Stacy and James Keach and the Carradine trio) as the members of the infamous James-Younger gang. Despite this gimmick, the movie is memorable more for its photography than for its characters, but David Carradine, as Cole Younger, gives one of his most enjoyably laconic performances. *Harvard Square.*

M

★★★**THE MARK OF THE VAMPIRE (1935).** Bela Lugosi outdoes his *Dracula* turn in Tod Browning's intriguing tale of vampirism in a rural village. The movie is marred by a foolish surprise ending, but it's still one of the best of the Hollywood bloodsucker films. Lionel Barrymore is the investigator. *Orson Welles.*

★★★**THE MARRIAGE OF MARIA BRAUN (1979).** Rainer Werner Fassbinder's epic comedy charts the parallel obsessions of a woman and a nation in the postwar years of the German Economic Miracle. Fassbinder hasn't toned down his elaborate style, but this time his astringent wit, framing devices, and waltzing camera work have been harnessed to a superb story. Hanna Schygulla is mesmerizing as Maria, a woman who devotes her life — with a ruthlessness that seems at once terrifying and utterly innocent — to the husband she hardly knows, mostly because nothing has come along to dispel her devotion. *Somerville Theater.*

★★**MURMUR OF THE HEART (1971).** Hilarious but haunting, Louis Malle's tale of a boy's sexual awakening at the hands of two rapscallion brothers, a sympathetic prostitute, a homosexual priest, a virginal blonde, and, finally, his own mother is also a masterful study of the French bourgeoisie. Benoit Ferreux and Lea Massari are enchanting. *Coolidge Corner.*

★★★★**MY DINNER WITH ANDRÉ (1981).** The premise of this wonderful movie is simple: a playwright named Wally Shawn and an avant-garde theater director named André Gregory, playing themselves, sit down in a posh Manhattan restaurant, order dinner, and talk. And that's the entire film. But as Wally and André spill out their souls to us — the dashing André going on about his mystical wanderings, the bald, pudgy Wally standing up for the sublime pleasures of everyday life — their searching eagerness is inspiring. And the result is less a weighty philosophical debate than a spritzy celebration of conversation — a reflection on what the performance we spend out lives putting on is all about. Louis Malle directed.

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Coolidge Corner, Somerville Theater.

★★★MY FAVORITE YEAR (1982). A fizzy, irresistible farce set in the mad backstage world of '50s television comedy. The year is 1954, and Alan Swann (Peter O'Toole), a swashbuckling Hollywood star in the Errol Flynn mold, has agreed to be the guest star on a successful live TV show called *Comedy Cavalcade*. Mark Linn-Baker is the hot young comedy writer who's been entrusted with his care and sobriety. Director Richard Benjamin shows a flair with actors, and O'Toole gives a great performance. Waltzing through the picture dispensing chivalry and noblesse oblige, he turns debauchery into a kind of grandeur. *Harvard Square.*

O

★★½OCTOPUSSY (1983). The liveliest James Bond adventure since *The Spy Who Loved Me* — which is to say it's got more good bits than the others. In this one, the redoubtable Roger Moore faces off against a trio of villains: a slimy jewel smuggler (Louis Jourdan); his beautiful boss, Octopussy (Maud Adams); and a hawkish Soviet commander (Steven Berkoff) who wants to lead his nation to military supremacy by setting off nuclear bombs. The filmmakers err in spreading out the malice over three characters, but the chase scenes have a mad verve, and Roger Moore has never had more fun playing Bond. There isn't just a gleam in his eye now; his whole face is twinkling with delight. Directed by John Glen. *Cheri, Circle, suburbs.*

★★½AN OFFICER AND A GENTLEMAN (1982). Richard Gere stars in a shamelessly old-fashioned romance about a lonely drifter who signs up with the rigorous Naval Aviation Officers Candidate School, falls in love with local girl Debra Winger, and learns how to care. The story is thoroughly predictable, but Gere and Winger's scenes together have a vibrant sexiness one seldom sees on the Hollywood screen, and Lou Gossett Jr. gives an inspired performance as the hardened drill sergeant whose love-hate relationship with Gere erupts into a full-scale psychological war. Directed by Taylor Hackford. *Brattle.*

★★★★OUT OF THE PAST (1947). Jacques Tourneur's noirish tale of betrayal is one of the great creeping-paranoia movies. Robert Mitchum is at his best as a detective hired by wicked Kirk Douglas, a big-time gangster, to find Douglas's moll, Jane Greer. The incredibly complicated plot comes from Geoffrey Homes's *Build My Gallows High. Brattle.*

P

★★PEEPING TOM (1960). Michael Powell's notorious Freudian horror film sounds better on paper than it plays. Carl Boehm is a sexual psychopath who, obsessed with the movies, films his female victims at the moment of death. Powell's attempt to link voyeurism and the cinema is an intriguing one, but his style is so bland and TV-movie cheap that the effect is tame. *Orson Welles.*

★★★★PEPE LE MOKO (1936). This extraordinary prototype of the American film noir actually issued from the French director Julien Duvivier. The setting is the sordid underworld of the Casbah in Algiers, and Jean Gabin plays an internationally famous gangster holed up there because it's the one place the police can never penetrate to nab him. Although the film has a dark, despondent tone, it is full of lively scenes, including such deservedly famous ones as the killing of a stoolie to the sound of raucous piano music and a thrilling chase through the alleys of the Casbah. *French Library.*

★★PRIVATE LIFE (1982). This year's Russian nominee for the Best Foreign Film Oscar is a wan and sometimes touching drama about a factory executive who's stripped of his job. Mikhail Ulyanov, who plays the hero, is a great, rugged bull of a man, and his transition from Party honcho to plebe is startling. He loses his government car and is forced to pile into the bus with the rest of the citizens; he putters around his apartment aimlessly, and around the city, looking shabby and eating in dingy cafeterias. The movie isn't exactly crammed with character revelation, but one responds to this examination of a culture in which a character has too little freedom even to act out his despair. Directed by Yuli Raizman. *Orson Welles.*

PRIVATE PARTS (1973). The first feature by Paul Bartel (*Eating Raoul*) is the bizarre story of an LA rooming house that's haunted by perverts. It's being shown with John Waters's celebrated short "The Diane Linkletter Story." *Rear Window at the Brookline Arts Center.*

Q

★★½QUADROPHENIA (1979). Franc Roddam's invigorating punk-rebellion film, loosely based on the 1973 album by the Who, depicts the conflicts between Mods and Rockers *circa* 1964 and is British in everything from speech patterns to narrative conventions. Yet it's surprisingly accessible to American viewers. The story of an angry-but-sensitive Mod (Phil Daniels) who is led by a series of shocks and betrayals to yearn for more than gang life can provide, *Quadrophenia* becomes a nearly universal rites-of-passage saga. What's hard to fathom is how passionate these kids are about poses and trappings that may seem a shade trivial to us. *Somerville Theater, Orson Welles.*

R

★★★RED DUST (1932). An amusing and steamy romance in which cool Mary Astor and red-hot Jean Harlow vie for the affections of Clark Gable, the hunky overseer of an Indochina rubber plantation. Victor Fleming directed this sprightly enter-

Continued on page 38

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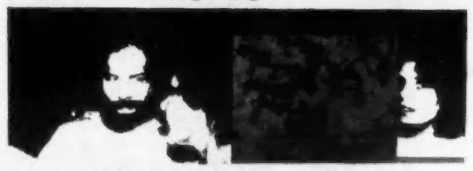

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Ben Britton, *Boston: Now* artist and member of **Subterranean Video**, discusses video art in Boston. Britton's tape *Sisyphus*, a contemporary reinterpretation of an ancient Greek myth about a man of the same name, is currently on view at the ICA.

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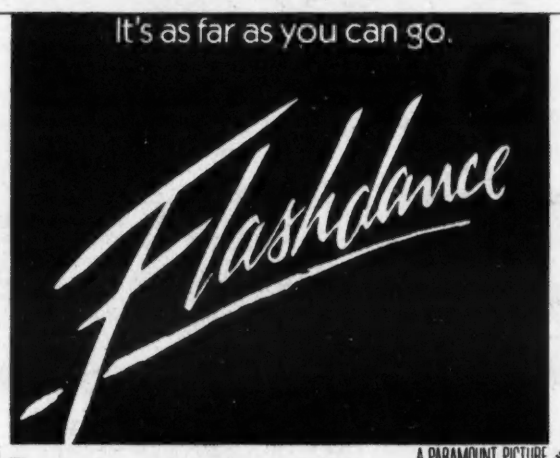

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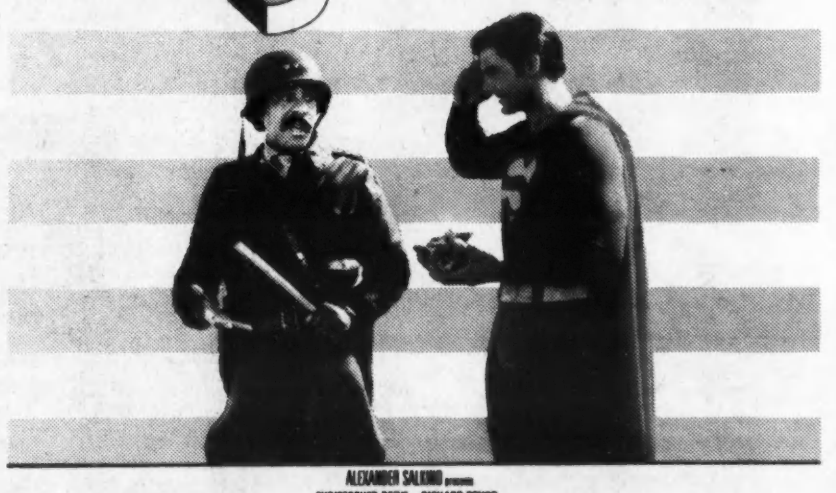

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Continued from page 37

tainment, which is very much in the style of such Howard Hawks movies as *To Have and Have Not* and *Only Angels Have Wings. Brattle.*

★★THE RETURN OF MARTIN GUERRE (1983). This colorful 16th-century drama is the true story of an ace partycrasher: an adventurer who passed himself off in the French village of Artigat as the long-lost Martin Guerre, and who then settled in with Guerre's wife, his friends, and so on. Director Daniel Vigne refuses to satisfy our 20th-century curiosity about how and why the impostor pulled off this stunt; the movie does succeed at giving us an intense, close-up view of another age, but it leaves us frustratingly outside the minds and hearts of "Martin," who's played by Gérard Depardieu, and wife Nathalie Baye. Still, Depardieu and Baye are lovely to watch together. *Exeter.*

★★★THE ROAD WARRIOR (1982). George Miller's sequel to *Mad Max* is a sustained slash-and-burn B-movie epic. Our hero, Max (Mel Gibson), is now a grizzled "man with no name" who finds himself in the middle of a raging battle between a horde of marauding punk motorcyclists and a crew of pilgrims living family-style in an abandoned factory. Miller's characters are too schematic, but his high-speed highway melees are cleaner, faster, and more shockingly violent than anything previous action pictures have given us; this movie is a flaming anthem to entropy. *Coolidge Corner, Harvard Square, Somerville Theater.*

★★THE RULING CLASS (1971). It's not exactly a cause for hallelujahs, but Peter Medak's lame, heavy-handed satire of the English class system has been reissued in the original, uncut version — which has never before been shown in this country. The movie features a frenzied Peter O'Toole as the Earl of Gurney, a 14th-century nobleman who develops the delusion that he's first Jesus Christ and then Jack the Ripper. Arthur Lowe has some amusing moments as a Marxist butler who inherits $70,000. *Beacon Hill.*

S

★★★SAY AMEN, SOMEBODY (1983). A highly entertaining documentary about gospel singers. The heart and soul of the movie is "Mother" Willie Mae Ford Smith, a St. Louis singer who was 68 when she cut her first record and who now wears the beatific expression of a young girl in church choir. Producer/director George T. Nierenberg doesn't quite find a way to convey the drama of gospel's history (partly because the movement is caught in the past), but when he focuses on the singing of Smith and her disciples, the movie has power to spare. Featuring Thomas A. Dorsey, the Barret Sisters, and Zella Jackson Price. *Orson Welles.*

★★★SMITHEREENS (1982). Wren (Susan Berman), the heroine of Susan Seidelman's amazingly assured independent feature, is a poseur and a hanger-on, an East Village punkette who's so alienated she can't even fit into the misfit culture of the punks. For a while, she hooks up with Paul, a rube who lives in a van under the West Side highway, but even he wises up, and Wren is left alone, waiting for the ticket to fame that will never come. Seidelman seems both close enough to the new wave scene to feel comfortable in it and distanced enough to cast a jaded eye upon it, and the performances have an authentic, rough-edged quality — perhaps because the actors all appear to be playing versions of their real-life selves. With Richard Hell. *Somerville Theater.*

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HUNKS'

Tuesday, July 5
James Dean in REBEL WITHOUT A CAUSE (1955) dir. Nicholas Ray. With Natalie Wood. 3:45, 8:00 and
Montgomery Clift in A PLACE IN THE SUN (1951) dir. George Stevens. With Elizabeth Taylor. 5:45, 10:05

Wednesday, July 6
Mel Gibson in THE YEAR OF LIVING DANGEROUSLY (1983) dir. Peter Weir. With Sigourney Weaver 3:45, 7:45 and
Robert Mitchum and Kirk Douglas in OUT OF THE PAST (1947) dir. Jacques Tourneur. With Jane Greer 5:50, 9:50

Thursday, July 7
Clark Gable in RED DUST (1932) dir. Victor Fleming. With Jean Harlow 4:30, 8:05 and
Burt Lancaster in THE CRIMSON PIRATE (1946) dir. Robert Siodmak 6:05, 9:40

Friday and Saturday, July 8 and 9
Paul Newman in HUD (1963) dir. Martin Ritt 3:45, 8:05 and
Richard Gere in OFFICER AND A GENTLEMAN (1982) dir. Taylor Hackford. With Debra Winger, Lou Gossett 5:45, 10:00, sat. mat. 1:30

Sunday and Monday, July 10 and 11
Marlon Brando in ON THE WATERFRONT (1954) dir. Elia Kazan. With Eva Marie Saint, Karl Malden 3:45, 8:00 and
Burt Lancaster and Montgomery Clift in FROM HERE TO ETERNITY (1953) dir. Fred Zinnemann. With Deborah Kerr, Frank Sinatra 5:45, 10:00, sun. mat. 1:30

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STROKER ACE (1983). Burt Reynolds plays a champion stock-car racer in the latest good-ol'-boy flick. With Loni Anderson, Ned Beatty, and Jim Nabors; directed by Hal Needham. *Cheri, Academy, suburbs.*

★★½ SUPERMAN III (1983). From its very title sequence, a slapstick urban rhapsody in red, white, and blue, the third Superman adventure transcends its comic-book genre. Director Richard Lester establishes a lilting, puckish tone, and when he sets Superman down in a tipsy technological Metropolis or follows Clark Kent back to his high-school reunion in Kansas, the movie is marvelous. But one almost wishes Lester didn't have a story to tell. Our hero has to face Robert Vaughn as a slimy multinationalist and Richard Pryor as the computer wiz whom Vaughn has co-opted, and Pryor, once again, does his cowardly-buffoon act. Still, while it's up there, the movie is an enchanting pop fantasy. With Annette O'Toole. *Cinema 57, Circle, suburbs.*

★THE SURVIVORS (1983). Michael Ritchie directed this noisy, puerile comedy about an executive (Robin Williams) and a gas-station owner (Walter Matthau) who both lose their jobs and then meet up when they foil the heist of a nasty robber (Jerry Reed). Williams develops a manic fascination with guns and ammunition, and soon he treks up to a "survivalist" camp in New Hampshire run by a gung-ho prophet of doom (the burly James Wainwright). There's an idea for a satire of urban disaffection here, but Ritchie is so glib and cynical that the movie turns into a parade of right-wing morons. *Charles, Harvard Square, Chestnut Hill, suburbs.*

T

THE TOMB OF LIGEIA (1965). One of the more obscure of Roger Corman's Edgar Allan Poe adaptations, with Vincent Price as a man haunted by his dead wife. *Orson Welles.*

★★½ TRADING PLACES (1983). For once, director John Landis (*Animal House*) has come up with a comedy that's more than a gagged-up premise. This story of a prissy Philadelphia executive (Dan Aykroyd) and a low-life hustler (Eddie Murphy) who change places à la *Prince and the Pauper* has its share of gross food jokes; it also has unity and finesse, Dan Aykroyd's best screen performance, and the irresistible sight of Eddie Murphy living it up in a three-piece suit. Featuring Ralph Bellamy and Don Ameche as the sadistic, fabulously wealthy Duke brothers, and Jamie Lee Curtis as a friendly hooker. *Paris, Circle, suburbs.*

★★½ TWILIGHT ZONE — THE MOVIE (1983). A four-part anthology film that updates Rod Serling's classic televison series yet manages to preserve the show's innocence. The episodes, each one by a different filmmaker, are cannily arranged from worst to best, beginning with John Landis's clunky morality play about a bigot (the late Vic Morrow) who receives his comeuppance and ending with George (*The Road Warrior*) Miller's brilliant remake of "Nightmare at 20,000 Feet," with John Lithgow as a hysterical airline passenger who sees a demon on the wing of the plane. A flawed but enthralling film; the other directors are Steven Spielberg and Joe Dante. *Cinema 57, Chestnut Hill, suburbs.*

U

★★★★ AN UNFINISHED PIECE FOR PLAYER PIANO (1977). Adapting Chekhov's first full-length published play, an obscure work entitled *Platonov*, the Russian director Nikita Mikhalkov (*A Slave of Love*) created an exuberant, free-spirited comedy of manners that is rooted in something more rueful. The story is simple: a dozen related characters gather for a 24-hour visit to a plush country estate, and by the time the day is over, we know everything about them. But Mikhalkov gives us a double vantage, very much the way Robert Altman does: we see the characters as they see themselves, and also as others see them. And so what seems at first a broad comedy of human foibles becomes something deeper, a film with a disarming appreciation of how people behave under desperate circumstances. *Coolidge Corner.*

V

★★ VICTOR/VICTORIA (1982). Blake Edwards's long, stylish farce about sexual role-playing would probably be more fun if the writer/director were not, deep down, a terrible prig. Edwards expects to shock and titillate by having his star, Julie Andrews, portray the greatest female impersonator in '30s Paris. But since Andrews doesn't have a masculine bone in her body, the elaborate role-playing game lacks the necessary glimmer of sexual confusion, and our suspension of disbelief can't get off the ground. The movie does, however, feature some funny performances by Robert Preston, James Garner, and Lesley Ann Warren. *Harvard Square.*

W

★★½ WARGAMES (1983). John Badham's timely amalgam of video games and nuclear war does a careless job of bridging realism and fantasy, but it's a flashy, entertaining thriller nonetheless. The hero (Matthew Broderick) is a 17-year-old computer whiz who, thinking he's discovered a new line of home video games, accidentally taps into to a Defense Department computer and causes the panicked military honchos to begin preparing for World War III. At times the movie slips into standard spy/disaster-movie fare, but the premise is so potent that you spin tight past the lapses. With Dabney Coleman and Ally Sheedy. *Cheri, Chestnut Hill, suburbs.*

Y

★★½ THE YEAR OF LIVING DANGEROUSLY (1983). Peter Weir's film plunges you into the exotic world of Djakarta in 1965 — the year in which Sukarno, the Indonesian "god king," was feverishly playing rightist factions off against the communists. Into this war-torn city trundles Guy Hamilton (Mel Gibson), an inexperienced Australian journalist who hooks up with a philosophical Chinese-Australian dwarf (Linda Hunt) and falls in love with a beautiful British intelligence attaché (Sigourney Weaver). The movie yearns to be a swirling romantic adventure in the manner of the '30s and '40s, and though it finally turns messy and dull, the novelty of its setting proves enjoyable. *Brattle, West Newton.*

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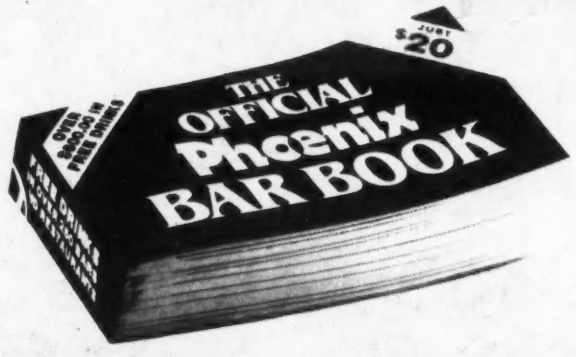

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Written by JOHN LANDIS
Screenplay by GEORGE CLAYTON JOHNSON and RICHARD MATHESON and JOSH ROGAN
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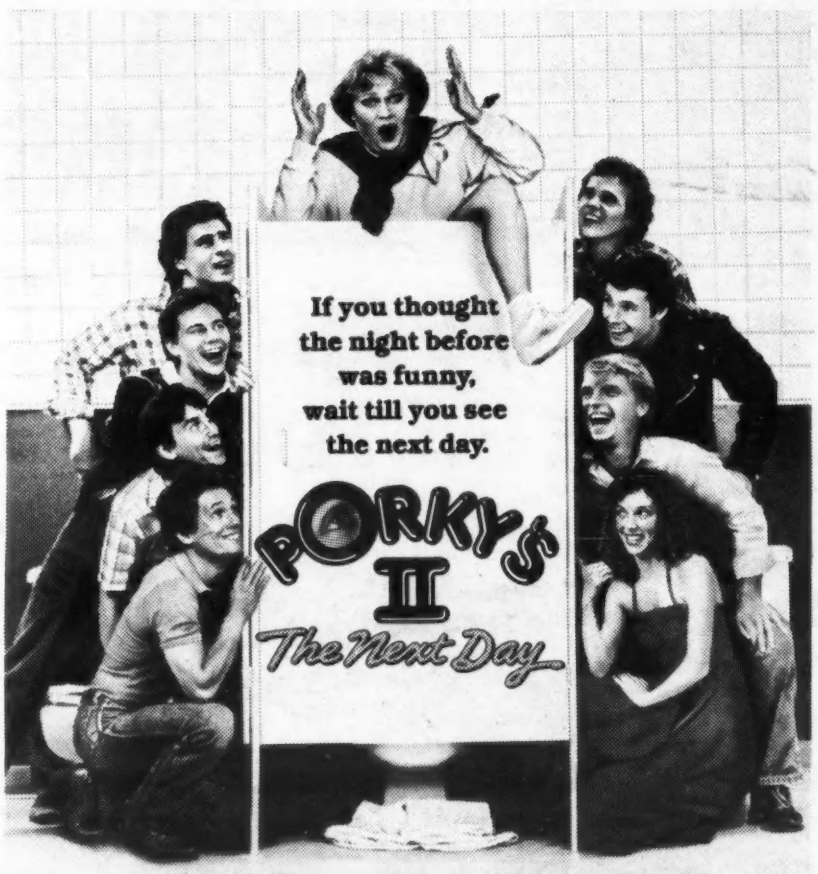

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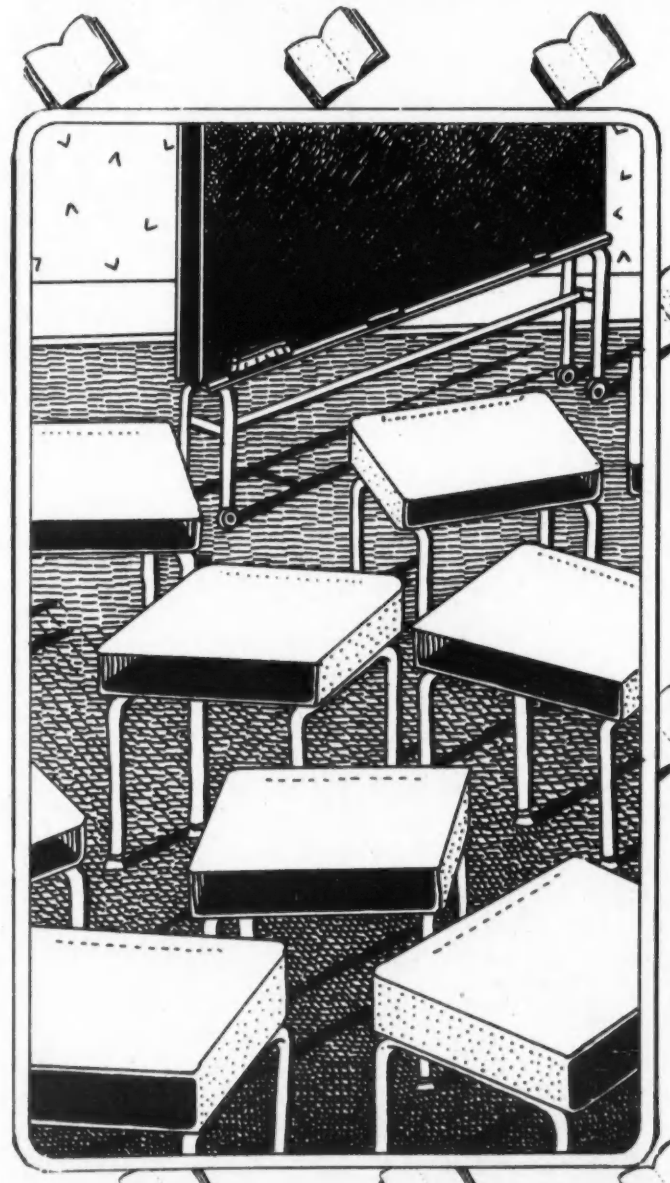


ILLUSTRATION BY CHERI DORR

SUPPLEMENT TO THE BOSTON PHOENIX, JULY 5, 1983

PHOTOS BY PAUL FORTIN

Keynote speaker Catherine Stimpson: "Women's studies must continue to be given independence and a budget line."

Balancing act

Incorporating women's studies into college curricula

by Laura Brown

Wheaton College looks like the quintessential New England women's college, tucked away in the sleepy town of Norton, in southeastern Massachusetts. A stroll across the tidy quadrangle on a sunny summer day reveals a tranquil, green campus filled with collegiate red-brick dormitories with neat yellow trim. It is hardly the expected setting for a revolution in the works. But Wheaton's three-year effort to integrate women's experience into the mainstream of academic thought and teaching, to "gender-balance" or "de-sex" its curriculum, is part of a quiet revolution spreading slowly through colleges and univerisities across the country.

From June 22 through 24, nearly 200 administrators and faculty members from 59 schools converged on Wheaton's campus for a "Working Conference on How To Integrate the Study of Women into the Curriculum." The conference was the culmination of a three-year Wheaton grant from the federal Department of Education's Fund for the Improvement of Postsecondary Education (FIPSE) to make the study of women part of a liberal-arts education. Over the course of the grant, FIPSE gave Wheaton nearly $200,000 to develop a model for change at other institutions.

Conference participants came from as far away as Lewis and Clark College in Portland, Oregon, to hear about Wheaton's success story and to develop plans for their own "balanced curriculum" projects. Despite two and a half days of intense heat, conference members excitedly and relentlessly discussed strategy, course content, teaching techniques, and new challenges to established educational norms and methods. Wheaton faculty members and administrators eagerly shared their achievements and problems, and offered liberal advice about particular strategies for introducing colleagues, students, and administrators to a new version of traditional course work.

The visible excitement at the conference grew from the mounting realization that introducing women's studies to the traditional curriculum is producing much more than surface changes in reading lists. What seemed to many at first to be an issue of equity has gradually begun to turn the educational community on its ear. Removing sexism from *every* aspect of course work has led educators in nearly every discipline to question some of the basic theories that ground research and teaching in the natural sciences, the humanities, and the social sciences. "The work is as provocative as it is difficult," says Darlene Boroviak, Wheaton Dean of Students and associate professor of government.

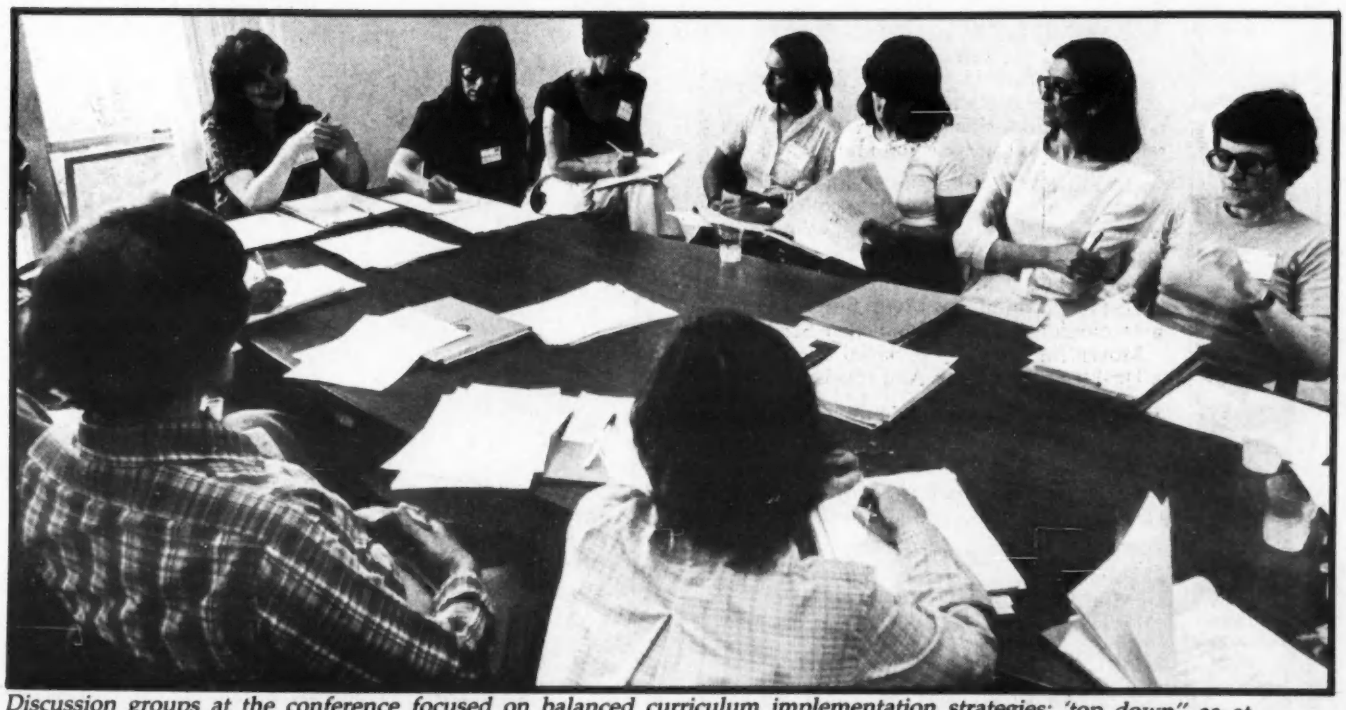
The Wheaton faculty has come to appreciate Boroviak's description. Almost 60 percent of Wheaton educators have participated in the strictly voluntary project in the past three years, and no one claims it has been easy. Economists have been forced to question why nothing in established models of a market economy can explain wage differentials between men and women; biology researchers have been challenged to explain why the richest supply of hormone they have labeled "female" comes from stallions; historians have been looking at the largely ignored and largely female "homefront" of World War II as an area of historical importance equal to that of the Soviet-American relationship or the Cold War; and researchers in fields like psychology have started to question male-defined analyses of sex differences for judging the "rightness or wrongness" of moral development.

"I think the potential impact on the sciences is very great," Wheaton biochemist and project director Bonnie Spanier suggests. "People believe that the natural sciences come much closer to the model of objectivity, so it's much harder for people to believe how cultural prejudices affect our view. When you take a closer look, cultural prejudices have affected the structure of science, first because women have been excluded from doing science — they're at the bottom because gender bias is in the structure — and secondly because the content, particularly in biology, has been distorted by our cultural ideas about what gender is about."

The serious process of examining women's roles in the development of basic scholarly theory has brought academics beyond the "add women and stir" recipe to a more comprehensive transformation of entire disciplines. Understandably, this new "scholarship in women" is a threat to many teachers.

Continued on page 8

Wheaton assistant psychobiology professor Trudy Villars: "I've had to challenge myself continually and develop my critical skills."



Discussion groups at the conference focused on balanced curriculum implementation strategies: 'top down" as at Wheaton, "piggyback," and "bottom up" where change is promoted by faculty or students.

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It's a small world after all

Giving Esperanto a listen

by Andy Gaus

In August of 1887, a 27-year-old Lithuanian-Russian-Polish-Jewish doctor who had just married and set up practice as an oculist (back then eye doctors were too humble to call themselves ophthalmologists) published a 40-page booklet in Russian called *Dr. Esperanto: International Language, Introduction and Complete Textbook for Russians.* To publish this book cost Ludovic Zamenhof 12 years of creative activity and testing, carried on at the same time as his medical studies; a chunk of his wife's dowry; and countless hours of restless anticipation during the months of delays before the book passed Russian censorship. On the page following the title page he printed this notice: "An international language, like every national one, is the property of society, and the author renounces all personal rights in it forever."

Both Zamenhof's open-handedness and authoritarian political censorship have been replicated many times in Esperanto's subsequent history: today adherents of the language (other languages simply have speakers, Esperanto has adherents) maintain an international network for travelers and give freely of their efforts to promote the use and propagation of Esperanto. At the same time, Esperanto advocates, groups, and publications have been subjected to political interrogation, censorship, and persecution, in Germany and Italy during World War II and in the US in the Joe McCarthy era. Today, with between 1,000,000 and 3,000,000 speakers, depending on whose estimate you believe, Esperanto has scarcely conquered the world, but it is still very much alive.

Most people know the basic spiel about Esperanto — that it's composed of roots from various common languages, with regular spelling and a simple grammar anyone can learn. That much is true. I had an unfair advantage, with some previous knowledge of French and German, but I picked up the fundamentals in two weeks. Yet what's surprising about Esperanto is that it feels as natural as it does and is as speakable as it is. In a hard-to-define way, it's like a real language, with a quirky character of its own — which is probably why it's the only artificial language with a sizable body of original literature.

Although Zamenhof died in 1916, before the terms *user-friendly* and *consumer testing* were born, he made his language user-friendly by putting it through 12 years of consumer testing — the little monomaniac started on his project at age 16. His original sketches for the language would have involved extensive declensions and conjugations, just like the Slavic and classical languages he was most familiar with. Fortunately, before he got too far along those lines, he learned English.

English was a considerable revelation to Zamenhof, who also knew classical Greek. In classical Greek, to use a verb correctly you have to choose among the 250 or so forms that verb may take. In English, however, a verb has only five forms: *begin, begins, began, begun, beginning.* Zamenhof, sniffing the wind, created a verb system in which the brunt of the grammar is borne by three one-syllable endings — *-as, -is,* and *-os,* for present, past, and future. With just those three endings and a dictionary, any fool can start to form such simple sentences as *Ŝi falis* (she fell; *ŝ=sh*); or *Vi estas porko* (you are a pig); or *Vi komprenos iam* (you'll understand someday). By the way, the accent always falls on the next-to-last syllable, if there is more than one, which takes care of that question.

One of the most brilliant features of Zamenhof's design is that the endings are always different for different classes of words, which means, for example, that you can never mistake a verb for a noun or a noun for a verb. Nouns end in *-o,* as in *ĉokolado* (*ĉ=ch*), unless they are the object of the verb, in which case they end in *-on*: *Ili amas ĉokoladon* (they love chocolate). Plurals are in *-oj* (pronounced *oy*), unless *they* are the object of the verb, in which case they end in *-ojn* (rhymes with *groin*).

MARK MORELLI

The Esperanto Society of New England

You remember subjects and objects, right? The subject dishes the action out, the object is on the receiving end. The following proverb, once used by photographer Jerry Berndt as the title of an exhibition, will make the distinction memorable: "Sometimes you eat the bear, sometimes the bear eats you." In Esperanto that's *Jen vi manĝas la urson, jen la urso manĝas vin.* (Say "Yen vee MAHN-jahss la UR-sawn, yen la UR-saw MAHN-jahss veen.") Note that the Esperanto *j* sounds like the English *y,* while the Esperanto *ĝ* sounds like the English *j*; got that? Also note that when *vi* becomes an object, as it does at the end of this sentence, it receives the same objectifying *-n* on the end.)

Adjectives end in *-a,* but otherwise go through the same changes as the nouns, ending in *-an* if they modify the object, *-aj* (pronounced *igh* as in *high*) if they modify a plural noun, and in *-ajn* (say "ine") if they modify a plural object.

With information like this, you can construct sentences like "Good fences make good neighbors," which comes out: *Bonaj bariloj faras bonajn najbarojn.* (Say "BAW-nigh bah-REE-loy FAH-rahss BAW-nine nigh-BAH-roin," and trill the *r*'s, would you?)

At this point you're probably thinking, who cares about the grammar? Does this language have any DIRTY WORDS? Oh indeed it does! Don't *ever* use words like *kaco,* which means dick (the *c* is pronounced *ts*); *or kojonoj,* balls; or *fiki,* to fuck (infinitives end in *-i*); *or pisi,* to piss; or *feko,* shit; or *furzo,* fart. You'd better just say *diable!* (darn!).

Of course, if you really want to get nasty, you'll need imperatives formed in *-u* for such harshly barked commands as *Leku miajn ŝuojn,* lick my shoes (pronounced "LECK-oo MEE-ine SHOO-oin"). You'll also want the "conditional" (hypothetical) form of the verb, formed in *-us,* for such sarcastic conjectures as "If you were bigger, I'd destroy you": *Se vi estus pli granda, mi detruus vin.* ("Seh vee ESS-toose plee GRAHN-da, mee de-TROO-ooce veen.")

For *the,* the Esperanto word is always *la,* with never any changes; the English word *a* or *an,* on the other hand, is simply left out in Esperanto, so that "A rose is a rose is a rose" would be *Rozo estas rozo estas rozo.* And that's most of Esperanto grammar right there.

But simplicity of grammar was far from the only thing on Zamenhof's mind when he created Esperanto. As a Jew in Russian-occupied Poland, he had learned more than anyone would ever want to know about how nations use languages as instruments of subjugation (for instance, his book of 1887 could not have been printed in Polish or Lithuanian). Zamenhof once described the average international encounter as follows: "... the member of one nation is humiliated before the member of another, speaks that nation's language, to the shame of his own, stammers and blushes and feels ill at ease, while the other feels

Continued on page 6

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One and only one

Single-session courses: Quick hits of knowledge

by Lisa Deeley Smith

It's difficult not to despair when you see the bins of adult-education catalogues on the street or at your laundromat, reminding you of all the things you don't know — and don't have time to go back to school to learn. But the local adult-education organizations offer a special feature for folks with this dilemma: one-day sessions. The Cambridge Center for Adult Education lists 59 single-session courses in its summer catalogue; the Boston Center for Adult Education's lunch series is growing steadily; and some new entries, like the Learning Adventure and the Main Course, are geared almost entirely to single-session courses.

What can you learn in a single session? What can you *really* get out of these quick hits of education? What do students and teachers think of them? I got out the catalogues, called up the organizations, and worried about getting to class on time.

* * *

Tuesday, noon, the Boston Center for Adult Education, at 5 Commonwealth Avenue, Boston: the first session in the "Exploring Careers" series is starting. Three men and two women are sitting in a typical classroom listening to financial planner James Sullivan open the hour-long, $6 class on "Starting a business/becoming a freelancer." Sullivan, whose reassuring classroom style is like that of a sophisticated Mr. Rogers, is telling the class "to think big — but just take a step at a time."

Sullivan's theme is that it's simple to ease gently into self-employment, particularly if you're going into a service profession with little need for start-up capital. Try the idea out while you still have another job, he says. "Get a business card and tape it on your mirror for six months .... Get some kind of income in order to deduct things. You can make as little as $200 and have $1300 in deductions. You can lose money indefinitely but you'll have to be prepared to talk to [the IRS] about it. But as long as you have a profit motive . . ." He passes on tips about how to save money and reduce confusion. Don't get a CPA: keep a simple ledger yourself, or put everything in a shoebox and take it to a freelance bookkeeper. Don't hire employees, as they simply complicate things with W-2 forms and Workers' Compensation notices. An answering service or answering machine can also be helpful. Don't worry about incorporating, as it only means you'll have to keep minutes every time you and your friends talk about the business, and liability insurance might be better than incorporation. And, in just one hour, he fulfills his purpose "to just encourage you — anybody can do it." In an hour I was told everything it had taken me a year to learn on my own.

* * *

Wednesday, 7 p.m., Learning Adventure, at 29 Commonwealth Avenue, Boston: the people in the class are determinedly leaving the couch in the living-room-like setting (a bowfront with wall-to-wall carpeting, a paper screen in the fireplace, a print over the couch) vacant for Elizabeth Gillis, assistant clerk-magistrate for the Municipal Court of Boston and instructor in the two-hour, $15, "How To Win in Small Claims Court" session. She takes her seat and plunges into a flurry of information: get the right court, get the right name, consider Chapter 93A (which allow for triple damages) if suing a corporation. There's a lot of note-taking among the five women and four men in attendance. Gillis also offers strategy tips for courtroom conduct. For instance: "Keep calm and quiet" when the plaintiff is stating his case. "It's so important that you do not interrupt him even though he's lying through his teeth ... wait, sit back, and take notes."

It's clear, when Gillis inquires about the students' interests, that they are here not only to pick up general hints but also to vent frustrations and get specific advice. There is the paralegal whose friend has been stiffed by four different roommates; the personnel agent who is suing nonpaying clients and wonders if time sheets are adequate enough evidence, and the woman whose sister's boyfriend's coworker punched a hole in the wall of a chalet several people had rented.

Cindy Gardener, the paralegal with the often-stiffed friend, was so enthusiastic about the Learning Adventure that she decided to budget $1200 for courses and to pass out the group's fliers in order to earn discounts. "You can take one course and for a minimal investment find out whether or not it's for you," she says. "Where else could I spend $69 on SCUBA diving [the Learning Adventure offers a one-day, noncertification course on August 20] and get all the equipment and the place to dive and everything?"

* * *

Thursday, 6:30 p.m., the Main

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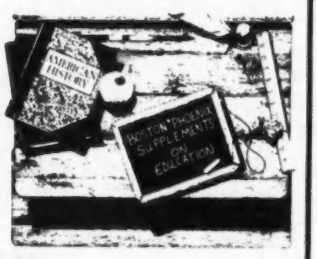

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Aug. 23	Aug. 16
Dec. 6	Nov. 29

Course: "We must be looking for the same place," a woman in a station wagon said to me. We were. The Main Course takes place in actual living rooms; in this case, the Newton living room of Main Course founder Dale Koppel. Tonight there are two classes in the same living room: "The fine art of negotiating" and "Stock market savvy." Because of the crowded quarters, the Main Course's star attraction — a full-course dinner in the middle of the three-hour session — is more fragmented than usual.

Instructor Peter Ricchiuti's lecture was so nonstop that he didn't share in the dinner of chicken, salad, and wine. Ricchuiti, a broker at Kidder, Peabody & Company, is a charming and slightly manic young man, but for all his flamboyance and lofty credentials, some of the 13 women and two men in the class were unconvinced by what he had to say. After all, Ricchiuti spent an hour of the class lecturing on what features to read in the *Wall Street Journal*. And, when Ricchiuti used Boston Edison as an example of a company with high dividends but a low price-to-earnings ratio, and therefore a company that's not reinvesting its capital, a woman (part of a mother-daughter team who had been speaking knowledgeably — and loudly — about the market before the class began) spoke up. "They're reinvesting, they've applied for a rate change as a specific example — your premise is way off. It's all right just as a comparison; otherwise, you're wrong," she said, allowing herself a small smile.

But he did offer some important advice — "go against the grain" — and some specific examples: his firm bought Johnson & Johnson stock during the Tylenol scare and watched it rise; similarly, they purchased Texas Instruments during its recent 50-point drop, to watch it recoup 15 points. He warned students away from penny stocks and cautioned them about dazzling computer ventures that often turn out to be "two guys in a garage with some wires."

No matter what the value or quality of the specific information given, Main Course founder Koppel thinks "you get more from one three-hour class than you do from three one-hour classes, because the instructor has to answer the questions right away. He can't say, 'We'll talk about that next time.' And instructors are happier because there's no drop-off."

* * *

Sunday, 9:30 a.m., Cambridge Center for Adult Education, 42 Brattle Street, Cambridge: nine women and one man are leaving with instructor Steffi Shapiro for Longfellow Park for some exercises in the eight-hour "Stress Management" course. Shapiro, who has a background in yoga, turns on her tape recorder as we unroll our mats for an hour of relaxing exercise. Relaxing, that is, until a fur-flying dogfight erupts behind Shapiro. ("Hold onto his tail, dammit!" one dog-owner cries to another, giving the class members some advice they never expected to gain from a class on stress.) After exercises, Shapiro talks about the theory of stress and identifying goal conflicts; we analyze on paper some personally stressful situations; and we hear an overly long talk on the relationship of food and stress (the two women I lunch with respond by ordering cheeseburgers). "I hoped it would be more oriented to stress on the job," says class member Joyce Cauchon, a bank supervisor. Cauchon says she prefers multi-session courses because one "gets to know people better," but for the money — $31 — the single session course is fine.

One-day sessions, Shapiro says, are "a good in-depth introduction," but she adds that she doesn't do too many single-session courses because she likes students to practice stress-management techniques and report back at the next session.

* * *

So what can you learn in a single session? Quite a bit about a subject you're truly ignorant about. You can't straighten out your life in a single-session course, though you can get a push in the right direction. And, if you don't pin all your hopes on a single class, you can have a pleasant time with some pleasant people. How about a course on relieving the stress you encounter when you become a freelance stock-market consultant and get sued in small-claims court? □

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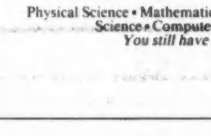

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Esperanto

Continued from page 3

strong and proud . . . ." As much as anything, then, Zamenhof wanted to create a language in which all nationalities would meet on an equal footing.

Yet today, Esperanto's internationality is often faulted on the grounds that it is a quintessentially Western language, with Western-style noun and verb endings (Chinese has no such endings), and almost no Asian roots beyond a few obvious ones like *teo*, tea. Ditto for the African languages. All this is true. But Esperanto does make one significant concession to those who must learn it without a cushion of already familiar Latin and Greek roots: it always uses as few roots as possible, deriving a whole family of meanings from each one: if the word for mouth is *buŝo*, then you know that the word for oral will be *buŝa* and the word for orally will be *buŝe* (adverbs end in *-e*).

One little word does a lot to make Esperanto accessible to speakers of tonal languages like Chinese and Hausa: the word *ĉu* ("choo"), which begins a yes or no (*jes aŭ ne*) question, functioning much like the ¿ in Spanish: *Ĉu mi estas furnalisto?* (*ĵ* =*zh* as in *azure* or *Asia*.) *Jes, mi estas furnalisto. Ĉu mi estas Bing Crosby? Ne, mi ne estas Bing Crosby*. What this means is that you don't have to get the intonation right to ask an intelligible question.

Surprisingly, the very fact that Esperanto is a streamlined microcosm of the Western languages makes it attractive to many Asian students of Western languages, and use of Esperanto is increasing in China, Japan, and Korea, and also in Africa. In China, the government has declared Esperanto to be a permissible elective in all Chinese high schools, because it has been found that Chinese students can learn Esperanto with a low rate of failure and proceed, thus encouraged, to other Western languages, finding both their grammars and their vocabularies a great deal less inscrutable.

The USSR, which has at times persecuted Esperanto, today permits it, and Bulgaria and Hungary are strongholds of Esperanto. In Iran, surprisingly, the teaching of Esperanto is permitted as long as men teach men and women teach women (and nobody makes any demon *music* in the process).

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CALENDAR

The Boston Computer Society's Guide to Meetings

July 5, 7 p.m. - VICTOR
The Victor group meets at Desktop Computing Systems, 10 Langley Road, Suite 305, Newton. Two presentations: Victor Technology's Graphic Tool Kit and Knowledge Manager, a powerful database management system.

July 7, 6:30 p.m. - NORTH STAR
North Star users meet on July 7 at Forsythe Dental Center, 140 Fenway, Boston (entrance to parking lot is on Hemenway Street). Topics include a reoprt on how CP/M files are stored on disks. The CP/M public domain library disks will be available for copying.

July 7, 7:30 p.m. - SOCIAL IMPACT
The Social Impact User Group, which is brand new, will meet the first Thursday of each month. July 7's meeting will be held at the Science for the People, 897 Main Street, Cambridge (near Central Square). Ray Valdes leads a discussion on "What are Video Games Doing to Us?"

July 8, 7:30 p.m. - OSBORNE/KAYPRO
Osborne/Kaypro users first meet this month at Honeywell's Electro-Optical Division in Lexington (Routes 2A and 128).

July 11, 6:30 p.m. - APPLE/BOSTON
Apple/Boston meets at Boston University's George Sherman Union, 775 Commonwealth Avenue, Boston. Integrated software for the Apple II, featuring the Incredible Jack of All Trades program.

July 11, 7:30 p.m. - LOGO
The Logo group meets at Lesley College Alumnae Hall, Stebbins Building (29 Everett Street, Cambridge, near Harvard Law School). A double billing: presentations of Logo for both the Atari and the Commodore 64.

July 13, 7 p.m. - TELECOMMUNICATIONS
The Telecommunications group meets at UMass Science Center (Harbor Campus at Columbia Point), building 8, first floor, room 001.

July 13, 7 p.m. - ATARI
Atari users meet at MIT building 4, room 231 (77 Massachusetts Avenue, Cambridge). Features 80-column boards (we hope to have Austin Franklin, who manufactures one of these boards, as a speaker). Also, Robert Laferla talks about using player missile graphics in BASIC.

July 14, 6:45 p.m. - IBM PC
IBM PC users meet at Knight Auditorium, Babson College in Wellesley.

July 18, 6:30 p.m. - BUSINESS
Business users meet at Boston University's George Sherman Union, 775 Commonwealth Avenue, Boston. "TK! Solver - A Closer Look", a review and demonstration of Software Arts' versatile tool.

July 18, 7:30 p.m. - ERE (EDUCATIONAL RESEARCH EXCHANGE)
The Educational Resource Exchange (ERE) meets in the auditorium of Clark Junior High School, Lexington (between Route 2 and 2A off Waltham Street). Subject is "In-Service Training — What is the Best Way?"

July 18, 7:15 p.m. - MEDICAL/DENTAL
The new Medical/Dental User Group has its first meeting on July 18 at Minuteman Vocational High School in Lexington (intersection of Routes 128 and 2A, opposite the Sheraton Dunfey). Features demonstration of medical and dental office systems.

The Boston Computer Society

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casts originating from Radio Vatican, Radio Rome, Radio Poland, Radio Zagreb, and stations in Switzerland and Spain.

In the US, to be sure, Esperanto is treated as a joke, but then in the US all foreign languages are treated as a joke.

Here in Boston, opportunities to learn Esperanto are not vast. The Esperanto Society of New England holds monthly meetings during the school year (at the Massachusetts College of Art's Longwood Building) in which members make presentations and converse in Esperanto. The Esperanto Society also offers, free to the public, a 10-lesson correspondence course. Send a business envelope, stamped and self-addressed, to the Esperanto Society of New England, 231 Ashmont Street, Dorchester 02124.

For an actual class in Esperanto, call the Cambridge Center for Adult Education (547-6789) and ask about the Esperanto course to be offered this September.

For a more extensive listing of texts, cassettes, and computer programs for learning Esperanto, write to the Esperanto League of North America, Box 1129, El Cerrito, California 94530 and enclose $2 for a copy of its educational catalogue. You might also check your local bookstore for the paperback grammar and dictionary of the language published in the Teach Yourself series, by David McKay Publishers, New York. The Boston Public Library also has a few Esperanto books.

Of course, if you've finished this article, you already know some Esperanto. Perhaps you'd like to try your hand at the following paragraph in Esperanto, before checking the upside-down translation:

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Women

Continued from page 2

Changing the content and scope of long-established courses which have for years been taught in the same manner, with the same reading lists, requires time and effort.

"None of this is easy to do," says associate history professor Alexander Bloom. "To redo this part of your life that's very set is asking people to get into areas that they have to do some reading on. It's made people work harder on their teaching and question some assumptions."

Spanier found that asking questions about women's place and perspective raises other questions, too. "If you deal with feminist theory, you also have to deal with race and class, and that makes more sense than doing it piecemeal," Spanier explains. "Taking women seriously you end up taking more of the population into account than you ever realized."

While projects like the one at Wheaton are hardly universal, the diverse group of colleges and educators at the Wheaton conference revealed a growing enthusiasm about, and understanding of, integrating women's studies at large, prestigious, coeducational universities like Yale, Purdue, Michigan State, and the Claremont Colleges in California, as well as at smaller women's colleges, junior colleges, and religious colleges. But the conference's emphasis on strategy for introducing integration to hostile or apathetic administrators or colleagues highlighted the novelty of Wheaton's project as well as its fragile gains.

Unlike projects at many other institutions, the move toward a balanced curriculum at Wheaton was initiated by pioneering administrators. College President Alice Emerson and Provost Ruth Schmidt learned in 1979 of federal support for curriculum development in this area, and polled the Wheaton faculty to determine the support on campus. When a faculty questionnaire showed that more than 75 percent of the respondents had already begun incorporating material on women into their courses and were concerned about integration, Emerson and Schmidt went ahead with their grant proposal.

"We've had a tradition of faculty being willing to take on new things," Boroviak explained. "It was really a top-down push, and that's unusual. In some ways it made things easier; in some ways faculty felt very threatened. But it's a strategy that's very effective because you don't have

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to fight to do things."

Bloom remembers the faculty reaction to the grant: "In the beginning there was a fear of ideological imposition. But I don't think anyone's experience has suggested that this has happened."

Instead of demanding changes in all departments, the administrators made faculty participation in the project voluntary, and focused their integration efforts on introductory courses. By the third year of the project, more than half the faculty had become involved in almost every department. Each department developed its own proposal and many different styles of curriculum-balancing emerged.

The history department used its portion of the FIPSE funds to bring in two women professors to advise teachers on revising reading lists, and to guest lecture and give seminars. The economics department focused on a large introductory course: one professor took release time to prepare a list of preparatory material and an annotated bibliography, while another professor took his place teaching the course. The literature department organized a study group which met for intensive work during the summer, and then on a monthly basis during the year, bringing in outside consultants for advice on how to incorporate women's experience in the study of literature.

"The most pervasive thing it does to everyone, no matter what political or social outlook, is that it raises questions about the basis of your whole outlook," Bloom says. "It's good periodically to look at the foundations of what you believe. It's forced people to look at why they do it and then try to come to terms with it."

Trudy Villars, an assistant psychobiology professor in the psychology department, agrees. "I've had to challenge myself continually and develop my critical skills." Villars also believes the inclusion of women's experience and perspective in psychology has made her students more interested in the subject matter of her courses and has helped them to understand difficult concepts. "One is the idea of statistical significance," she explains. "In their debate on sex differences they began to identify things important in sex differences, and it made them understand the kinds of things that are statistically significant." Villars adds that it is important to her as an educator to help her students become critical, too, "raising consciousness, but also developing the consciousness."

The psychology department worked hard to find an introductory textbook which treated women favorably, but concluded that "no completely satisfactory textbook exists." Several publishers approached the department with proposals for the professors to write their own text, but the professors decided to supplement existing material with books critical of biases in the research and theory which put sex differences in perspective.

Many of the departmental projects brought in women's-studies scholars from outside the college, since Wheaton did not have an independent women's-studies program when the project began. Curiously, the project at Wheaton has strengthened women's-studies work, rather than destroying it. The college developed a women's-studies minor, and students asked for, and received, two course in advanced feminist theory.

"In Wheaton's case, in the short run, the integration work has increased the legitimacy of women's-studies courses and women's-studies courses have fleshed out a bit," Spanier observes.

Every speaker at last month's conference stressed that women's studies must coexist with integration efforts, and that curriculum-

Continued on page 10

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Women

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balancing must not be used by administrators as an excuse to phase out women's-studies programs. "We must not prematurely dry up the tributaries or sources or energies of the mainstream," cautioned keynote speaker Catherine Stimpson, chair of the women's-studies department at Douglas College of Rutgers University. "I'm not sure all institutions are like Wheaton. Women's studies must continue to be given independence and a budget line," she added.

"In no way are integration efforts seen as undercutting women's studies," Bloom stresses. "It's a way of reaping the benefits of women's studies. This is the broad-based implication of women's studies scholarship."

At Wheaton, Bloom can make such statements in the atmosphere of widespread participation in the effort to erase sexism from the books. But many educators at the conference were as fearful of introducing a balanced curriculum as they were excited about its implications.

"The political risks for young scholars doing this are tremendous," Dean Boroviak warns. "That's why administration support is important. When you go up for tenure there's still the danger that this will be regarded as fluff."

Early in the conference, the organizers faced the problem squarely, presenting three models for curriculum change: top-down, as at Wheaton; "piggyback" programs, where a specific course or courses is changed to reflect women's scholarship; or bottom-up, where change is prompted by the faculty or students. Teachers and administrators who had worked with projects that fit the models explained the strategies of forming alliances and seeking support.

"It's important for each particular institution to develop its own strategy," Spanier stresses. "We make it very clear that superficial integration is not going to get anyone anywhere. Each institution has to understand what its needs are."

One institutional need that may go unfulfilled in the near future is the continued access to federal grants like the FIPSE project at Wheaton. Although other colleges and educators, like Johnella Butler at Smith, have gotten grants for projects like Butler's "Black Studies and Women's Studies: An Overdue Partnership," many schools may have to rely on internal resources to promote a balanced curriculum.

"At the federal level, the national climate is no longer as sympathetic as it was, and with that change has come a more emboldened conservative movement," Stimpson observes.

Spanier believes institutions will use traditional faculty-development resources to meet the challenge, and that financial incentives are no longer as necessary as the sole stimulation for faculty research and change. "The motivating force three years ago was [the grant]. Right now the level of excitement, the importance of doing this work has the national eye. So at this time the motivation to do this doesn't have to come from a granting agency that says this is important — now Smith College or Yale College say this is important."

Betty Schmitze, who directed a project on women in the curriculum at Montana State University, was a bit grimmer: "It's back-breaking work and I think we're going to be in the trenches for some time now."

But then, some scholars might argue that women have been in the trenches as far back as anyone can remember. □

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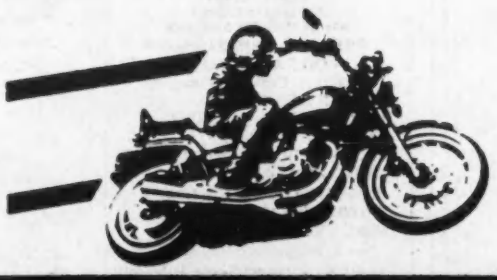

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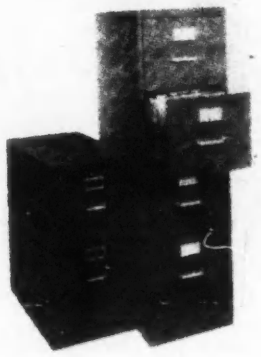

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Black
SALE $74.95

Four Drawer Letter Size
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FULL SUSPENSION FILE CABINETS

- solid metal construction
- Smooth metal drawers — with eight nylon rollers

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Non-Suspension Two-Drawer File
Cabinets in a rainbow of colors
Space-saving letter size, 18" deep non-suspension files in decorator colors.

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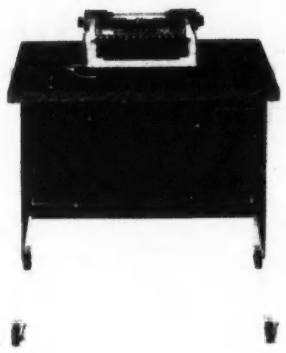
30x72 $69.50
30x96 $79.50

WALNUT or OAK
60" x 30" Double Pedestal Executive Desk
$219.95



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24" x 40"
LIST $174.85
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Versatile Roll-away Office Tables. Use as typewriter stand, coffee cart, you-name-it! Includes Top 30"x19" — front locking casters. And good for the computer too!
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24"x 54"
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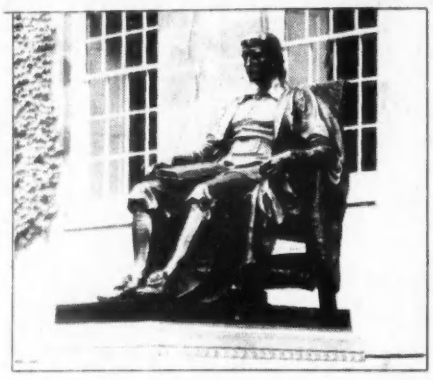

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